Dulcimer Players News

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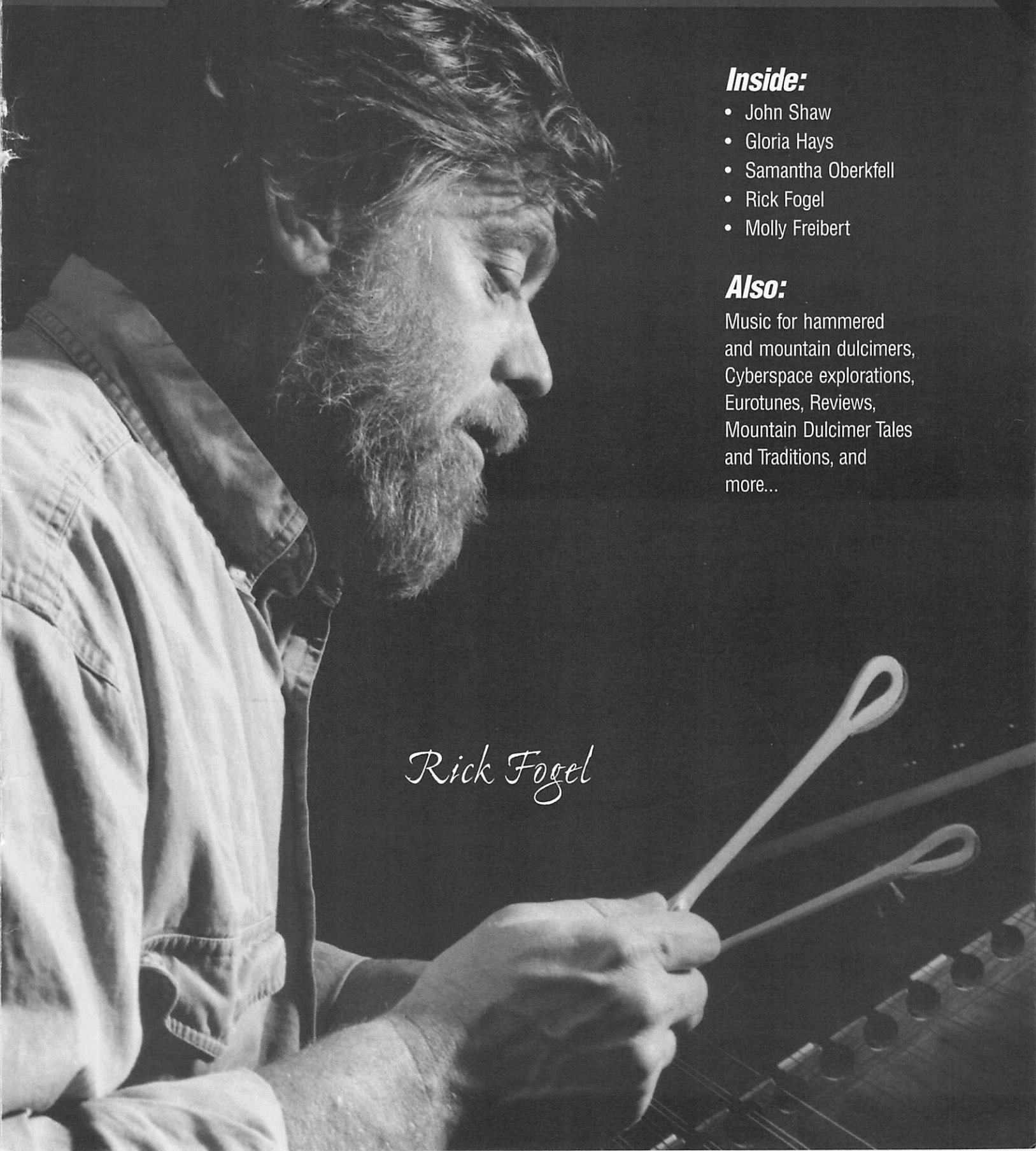
Vol. 24, No. 3

The Journal for Hammered and Fretted Dulcimer Enthusiasts
Aug, 1998–Oct, 1998

Our 24th Anniversary Year



Inside:

- John Shaw
- Gloria Hays
- Samantha Oberkfell
- Rick Fogel
- Molly Freibert

Also:

Music for hammered and mountain dulcimers, Cyberspace explorations, Eurotunes, Reviews, Mountain Dulcimer Tales and Traditions, and more...

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Technical Dulcimer • **Sam Rizzetta**

Hammer Dulcimer • **Linda Lowe Thompson**

Mountain Dulcimer History • **Ralph Lee Smith**

Hammered Dulcimer History • **Paul Gifford**

What's New/Musical Reviews
Neal Walters

Eurotunes • **David Moore**

Dulcimers in Cyberspace • **Tull Glazener**

The Art of Performing • **Steve Schneider**

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Founded in 1975 by Phillip Mason

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Dear Readers

We've been working on the *Dulcimer Players News* web site, implementing plans that have been underway for months. One morning last week I reviewed and organized events and club listings for several hours. The work wasn't that hard but was tedious...at first. Eventually I found myself thinking about the festivals I've attended or want to visit as I read the details.

Did I ever tell you about the time at the Walnut Valley Festival in Winfield, Kansas, when pigeons in the rafters of Stage Two expressed their comments about the quality of my performance in, shall we say, graphic detail? Or about the times many of us sat under the starry sky (yes, sometimes under umbrellas instead) at the Dulcimer Festival in Cosby, Tennessee listening to our friends playing music. I remember in detail particularly funny, poignant, and musically exciting moments that will always be part of me. Even though this event no longer exists, I thought, during my organizing work, of the Great Black Swamp Dulcimer Festival in Lima, Ohio, and our good friend Susan Porter. The festival was Susan's project for so many years until her death in 1993. Many of us met and became friends because of our annual treks to Lima. Those friendships continue to build while the music deepens within us.

I hope this issue arrived just as you were heading out of the door to a dulcimer club gathering or to a festival; the DPN set aside until you rest in the hammock and have a few minutes to read! We don't mind waiting for you—and we plan to get you out of that hammock fast! We have more budding memories for you; the summer isn't over yet! And, even though the event listings aren't as numerous, fall and winter DPNs have enticing offerings promising to fill more spaces in the photo albums, the scrapbooks, and the shelves for compact discs and books.

Our web site is now filled with articles from back issues (from the summer 1997 DPN to the present), our dulcimer clubs list, and the events calendar. You can preview the upcoming DPN issue each quarter about three weeks before it is mailed. Our website address is www.dpnews.com.

The technology grows but the human involvement grows also. We're here to tell you about playing tips, arrangements, styles, events and gatherings and people in the dulcimer world. The internet brings us and other dulcimer sources to you more quickly. You, however, are the most important link. Your musical friendships, begun and developed through dulcimer gatherings and festivals, enrich you and those around you. So, on these hot summer evenings as you read this issue, know that you, personally, are changing the world! That thought got me through my long morning of digitizing dulcimer data.

In harmony,

Maddie MacNeil

PS: There is another difference in this issue of *Dulcimer Players News.* The bar code and nine-digit zip codes now printed on DPNs sent to most of you will speed up the delivery. Also, as I write this letter, we are preparing to move. Those of you who remember our twenty-foot move four years ago might want to help us as we move another twenty feet down the hall. Unless we change directions, this is our last move. Our new larger room is at the end of the building. More space. I'll have a desk. In the meantime bear with us as we work with computer information and stacks of papers and new technology. We hope all will go smoothly but we're being flexible.

NETWORKING

Closing dates for the Nov 1998–Feb 1999 DPN
(To be mailed to subscribers by October 10th)

Information for News & Notes, Letters, Music Exchange, etc: Aug 5th

Unclassified Ads: Aug 5th

Display Ads: Aug 5th (space reservation), Aug 15th (camera-ready copy)

Ad Prices

Unclassified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Display Ads:

1/12 page $35	1/6 page $70
1/4 page $105	1/3 page $140
1/2 page $200	Full page $400
Inside back cover $450	
Outside back cover (½ page) $290	

Contact us concerning multiple insertion discounts. Advertisers: Please be sure to mention which kind of dulcimer is featured on recordings.

For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer questions
Sam Rizzetta
c/o Dulcimer Players News
PO Box 2164
Winchester, VA 22604

Recordings and Books for Review
Neal Walters
9507 Colesville Road
Silver Spring, MD 20901

News and Notes, Letters, Events, Clubs
Dulcimer Players News
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Winchester, VA 22604

UPS address:
134 West Piccadilly Street
Winchester VA 22601

Letters to Us

All these 7th graders played the dulcimer, heard me play it and learned traditional dances for a residency entitled "A Medieval Festival."

Sam Moffatt

Dear DPN:

Thank you for the mention of Rick Scott's video in your recent edition of DPN [News & Notes, Spring 1998 DPN]. However, there is an error in Rick's e-mail address. The correct address is rickscot@smartt.com.

Valley Hennell

Dear DPN:

I really enjoyed Jan Crum's article ["Tripping Down Memory Lane," Spring 1998 DPN]. It seems that the unique charm of these instruments is reflected in the stories of how we each came to be involved with them. I'd like to share my trip down memory lane.

In 1992 a friend posed the question: "What have you always wanted to do, that you never did?" To my surprise, my immediate response was to say that I had always wanted to play the hammered dulcimer. I decided to go for it!

I called Chicago's Old Town School of Folk Music and began driving an hour each way from my home in Lake Zurich to take lessons. From there I learned of several folk festivals. When I attended my first one I felt like I had stumbled into heaven! As I went from stage to stage, vendor to vendor, I became more excited. Standing at one dulcimer vendor's booth, I asked if anyone knew of a dulcimer player or teacher closer to my home. To my surprise, a gentleman standing right next to me replied that he lived in Barrington, the town right next to mine.

He introduced himself as George Robertson and we exchanged phone numbers. It tickled me that his man, who was then in his late 70's, had also just taken up the dulcimer.

Over the years George and I have become great friends. We began a dulcimer club and met other wonderful people who share our love of music. George continues to be an inspiration to me. Getting to know George and other friends through our mutual love of the dulcimer has been one of the best perks of taking up the instrument.

Kate Moretti
Lake Zurich, Illinois

Dear DPN:

I read with pleasure your recent issue [Spring 1998 DPN] featuring students and young players. In spite of popular, dire predictions, I do not think folk music in general and dulcimer playing in particular will disappear under the deluge of mainstream media and the info-explosion. As long as we pass this music and technique on, person-to-person, we forge a strong link for students to connect with the past and with themselves.

After many years of being an Artist-in-Residence through the Vermont Arts Council, I have been lucky to see the gleam in many a student's eyes when they first play the dulcimer. I now run into young adults in various parts of Vermont who recognize me as "The Dulcimer Lady" or "The Drum Lady" who brought folk music into their school "long ago."

Thanks for supporting students (and teachers) through your publication, and for helping to let people know we can *all* play music.

Sam Moffatt
Vershire, Vermont

Dear DPN:

I just looked at the Events Calendar [Spring 1998 DPN] and found that my e-mail address for the Cedar Creek Dulcimer Jubilee is incorrect. It should be: ddenhart@tk7.net.

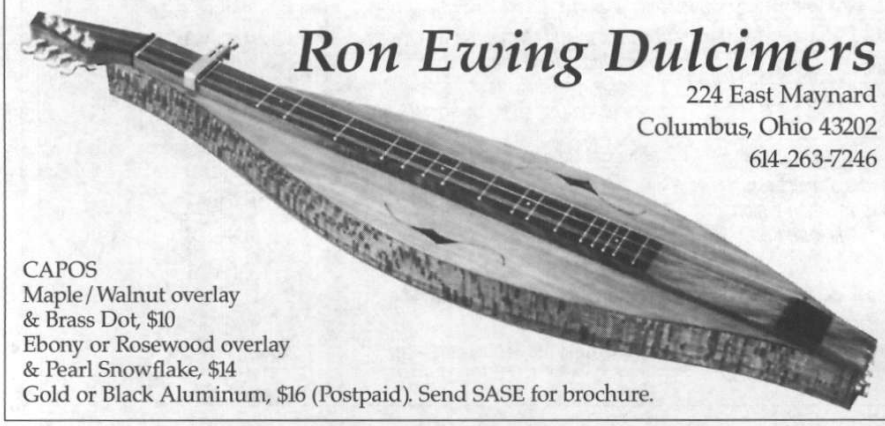
Dennis DenHartog

[Ed. Note: It is correct in this issue. We hope. E-mail addresses give fuzzy-fingered typists nightmares.]

Dear DPN:

Included with the article about The Dulcimer Circle [Spring 1998 DPN] is the song "Az Der Rebbe Tanzt" from one of my two dulcimer books for Mel Bay Publications. Those two books were combined, so the song is now found in *Basic Dulcimer Solos.*

Mara Wasburn
Lafayette, Indiana



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News & Notes

A Young Winner

Question: What does a 30-pound hammered dulcimer, a 100-year-old fiddle, a sweet sounding mountain dulcimer, a Missouri-made mandolin, an Australian didgeridoo and a vintage Martin guitar have in common?

Answer: A thirteen-year-old girl who's working diligently at mastering them all!

Samantha Oberkfell's eighth birthday marked the beginning of her musical adventure, when a hammered dulcimer was delivered as a happy surprise! With luck, a great hammered dulcimer player to encourage and teach her happened to live nearby. Rick Thum took her under his wing and has been "bringing her along" at a steady pace for the past five years. "Samantha has a natural ability for music and a good ear, but in addition, she approaches music with a level of maturity that defies her age. She has a devotion to the music and a willingness to learn that is not often found in adults, let alone a child. She plays the dulcimer, fiddle, sings and she's working on perfecting the art of entertaining," said Rick.

While most kids her age are going to speech meets to gain confidence in being before an audience, Samantha has, instead, been a contestant in the Southern Regional Hammered Dulcimer Competition. Her first try garnered a fifth place trophy, and she's taken second place the past two years. She entered in last year's Winfield contest and plans to make a return visit this year.

Samantha has been "playing out" around the St. Louis area, playing dulcimer music and offering tidbits of the instrument's history to interested listeners. She'll be playing on the main stage, taking part in the Great River Road Festival this August, and will be in a 1790's period costume playing the dulcimer on the cobblestone mainstreet of historic St. Charles, Missouri this summer. Look for her in a bookstore or Starbucks near you!

Angela Oberkfell
St. Louis, Missouri

Congratulations go to **The Olde Michigan Ruffwater Stringband** on the celebration of their twentieth Anniversary on September 26, 1998. Sporting anywhere from two to five hammered dulcimers in the band over the years, they continue to entertain crowds with their old-timey sound at concerts and dances in Michigan and surrounding states. Look for an upcoming DPN article on how they formed, what has kept the band together twenty years, and what waters they're charting today.

Following are the finalists in the dulcimer contests held at the **Ozark Folk Center** in Mountain View, Arkansas, April 24th and 25th. Hammered Dulcimer: Carl Schmidt, Canton, MO; Samantha Oberkfell, St. Louis, MO (13 yrs. old); Carol Denton, Russellville, AR; Colleen Williamson, St. Louis, MO; Valerie Morris, St. Louis, MO.

Mountain Dulcimer: Mark Tindle, Tulsa, OK; Linda Brockington, Alexander, AR; Michael Schull, West Columbia, SC; David Hartley, Camden, TX (13 yrs. old); Micky Davis, Dallas Center, IA.

Ensemble Competitions: The Gateway Dulcimer Club (Linda Smith, Rich & Lana Harrison, Dave Heider, and Jack Giger); Judy and Carl Schmidt, Canton, MO; "Cottonpickers," Alexander, AR; Polly and Calvin Williams, Denton, TX; Jeff Jenkins and Steve, Cabot, AR. Congratulations to all!

continued on next page

IN MEMORIAM

Sam Johnson, of Kokomo, Indiana, was a self-taught musician. He loved to play the music he remembered from his childhood in Arkansas, having played the guitar from his teens. In early 1990, while browsing in a music store, he came upon a mountain dulcimer. He bought it, and taught himself to play, strumming it like a guitar using a keyboard stand. By the time he found books, he had created his own style and sound. Sam produced three Gospel tapes and two country tapes which are carried by dealers through the United States. Sam died in November, 1997 and is greatly missed by his family and many friends.

Mac McKinney

Ralph Wilson, gourmet chef and proprietor of Willow Inn in Waynesburg, Pennsylvania, died of cancer on February 15, 1998. Ralph was a unique creative spirit and one whose warmth and generosity charmed all who knew him. Although he was an accomplished organist, Ralph found his great musical love in the hammer dulcimer. A visit to Willow Inn often included dulcimer music to accompany the culinary artistry. His memory is an especially bright thread woven through the tapestry of our dulcimer community.

Sam Rizzetta

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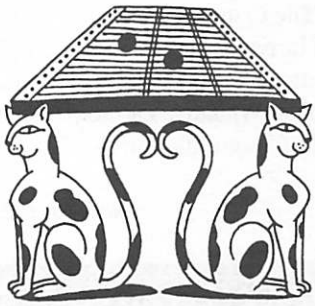
Hammered dulcimer player **Karen Kohl** from Chattanooga, Tennessee, was featured in *Chicken Soup,* a quarterly publication of Memorial Hospital. Karen plays the dulcimer in waiting rooms and nursing units at the hospital as part of their Wellspring program. "One of our main objectives is to enhance the healing environment of our hospital," explains Wellspring Coordinator **Tracy Smith.** "Music is just one way we are doing this." Karen is a graduate of the Music for Healing and Transition program out of Vashon Island, Washington.



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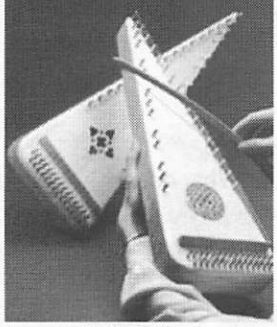

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IN-HOUSE WORKSHOPS:

Mountain Dulcimer
June 13
August 8
September 12
November 21

Hammered Dulcimer
July 11
October 10

SPECIAL GUEST WORKSHOPS:
October 2 and 3 - Dr. Ronald Price will be with us once again for our annual Healing Harps symposium!
October 24 - Maureen Sellers - Mountain Dulcimer workshops

TUESDAYS : 4 - 7PM PICKIN' ON THE PORCH!!

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Dulcimer Clubs

There are now a few changes in the Clubs Column format. We'll continue to list new clubs in each issue but will keep updated information here in the office. Every three months (or less) we'll update the clubs information on our web site (**www.dpnews.com/clubs**) and have lists available to you by mail.

In May we sent out over two hundred postcards asking for dulcimer club information updates and they are still being returned and added, painstakingly, to our database. By the time you read this, we hope all of our information will be current. If you want to learn where you can find clubs in the United States and in other countries, check out the web site. Or contact us. If you want the complete list, send $2.00 along with a stamped (55¢) business-size envelope. Listings for individual states are free.

We need your help. If you are part of a dulcimer club, please check to see that we have the information either by looking at the web site and sending us an e-mail if necessary or by asking for the list of clubs for your state.

For many years, we've been a world wide Clearinghouse for up-to-date club info. Thanks to the internet, we'll be able to provide up-to-date listings with lightning speed. However, always grateful for handwritten letters from old friends, we still look forward to hearing from you via the postal service.

For a complete list of dulcimer clubs, visit the DPN web site at www.dpnews.com/clubs or send $2.00 plus a self-addressed stamped envelope with 55¢ postage to the DPN office.

New Dulcimer Clubs

California
Four Directions Dulcimer Kindred
Kathryn LaMar
21295 Birch Street
Hayward CA 94541-1537
510/733-0425
2nd Saturdays

Virginia
Fretted Dulcimer Circle
Ellie Holsopple
3323 Spring Lane
Falls Church VA 20041
703/578-3106
eholsopple@aol.com
First Tuesdays

Wisconsin
So. Wisconsin Mountain Dulcimer Club
Audrey Schlappi
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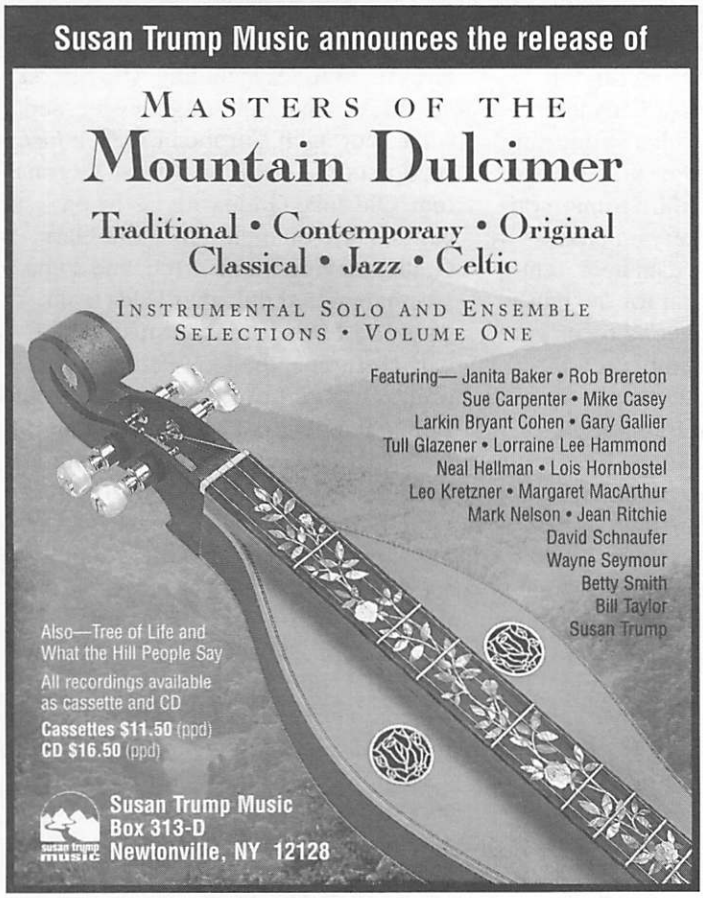

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Musical Reviews

edited by
Neal Walters

After a banner issue last time, the flood of new material for review seems to have slowed quite a bit over the spring. Is everybody laying low or was it something I said? Just checking. Anyway, I did get some great new albums in the mail and one to catch up on, too.

First, I'll play catch up. Over the past several years, Maggie Sansone's Maggie's Music label has been putting out some excellent music. I missed reviewing one of the best of these recordings when this column transitioned to me from Carrie Crompton. But though I've missed the season by about six months, I can let it slide no longer. Besides, don't tunes like "Bottom of the Punch Bowl" and "Ale Is Dear," sort of defy seasonal categorization? In **A Scottish Christmas,** Maggie (on hammered dulcimer), Bonnie Rideout on fiddle, and Al Petteway on guitar team up to give us one of the best Celtic albums of this or any other season. Together they make some real magic so don't wait until Christmas to add this to your collection. Along with seasonal favorites, there are also some lesser known gems including Duan Noillaig (Christmas Duanag)/Hark the Bonny Christ Church Bells, Rock Thee O Child/Our Saviour Thee/Christ Child Lullaby, Christmas Carousing/Ale Is Dear/New Christmass, Baloo, Lammy, and Gloomy Winter.

Another release from Maggie's Music is **Women of Ireland.** Ceoltoiri (kyul-tory) means "musicians" in Irish Gaelic and the group consists of Connie McKenna singing and playing guitar, Karen Ashbrook on hammered dulcimer, flute and pennywhistle, and Sue Richards on harp. On *Women of Ireland*, their third album, they get wonderful support from Kieran O'Hare on Uilleann pipes, Billy McComiskey on button accordion, Bobby Read on clarinet, soprano sax and alto flute, and Hesperus' Scott Reiss on medieval percussion, piano, fretless bass and bodhrán. The album "explores Celtic tales, both ancient and contemporary, and tunes that spin a magical soundtrack from Celtic memory." The textures are rich and varied without sounding "over-arranged." Connie McKenna's vocals are terrific and the addition of wind instruments, including some haunting whistle-playing, is very exciting. This album will leave you wanting more; if you like Celtic music, it is one of those "must-have" purchases. Includes The Cruel Sister, Women of Ireland, My Darling I'm Fond of You/Baltigoran, Maid of Sligo, I'm 18 Years Old Today, Dougie McLean's Caledonia, Fair Flower of Northumberland, and several more.

Staying with the hammered dulcimer but moving away from the Celtic domain, Rich Thum's newest CD, **A Reason to Dance,** is designed to resemble a live jam session, and in fact, it is a live jam session. He gave tapes of the tunes to his supporting musicians two weeks before the recording session. On the appointed weekend, the musicians gathered at a local church. They played the tunes and this recording is the result. Rick plays his David Lindsay Concert Grand hammered dulcimer and has the help of a stellar supporting cast including Dan Levenson on banjo, Gary Hunt on guitar, Marc Renard on fiddle, and Vince Corkery on bass. There's a lot of enthusiasm here, tempered nicely with respect for the music and an excellent understanding of what constitutes a good ensemble sound. The solo work is excellent and each of the instruments is featured but the ensemble effect never stops. Rick's dulcimer playing is very exciting, especially his command of rhythm and syncopation. The dulcimer generally rides over the top of the mix like a rippling stream. Somebody famous once said something like, "If you can't dance to this, you must be dead." That has never been more true than with this album. The tunes are mostly session standards with two Thum originals: Forked Deer, Sally Ann, Black Widow Romp, Spotted Pony, Front Porch Waltz, Angelina Baker, Snake River Reel and nine more.

A new album from Cathy Barton and Dave Para is always a reason to rejoice and **Crazy Quilt** is no exception. This one gives us 18 tunes including Alte Steirer, an old Austrian folk song they learned while touring in Europe in 1989, a nice version of the traditional West Virginia tune Old Jake Gillie with Cathy on banjo, Dave on didjeridoo, and Gary Gallier playing frame drum, and some nice hammered dulcimer leads from Cathy on Levee Breakdown/Jefferson City Hornpipe, the Don Pettigrew waltz, Granite Lake, Port One Step, and Bonne Humeur, a Haitian meringue. Cathy also plays a very nice mountain dulcimer lead on Missouri Mormon Song/Black Hills Waltz. There is a variety of material here and there should be something for everyone to like. According to the liner notes, the material comes from a "diversity of interests in musical traditions and a wide circle of friends. They reflect the crazy quilt that is Missouri, a meeting place of geologic, geographic and cultural forces." The supporting cast includes Ed Trickett, Jim and Kim Lansford, David Wilson, Gary Gallier, and Dan Levinson. It's lovely stuff. Also House Carpenter,

A Scottish Christmas • Bonnie Rideout, Maggie Sansone, and Al Petteway, Maggie's Music, P.O. Box 4144, Annapolis, MD 21403 (410-268-3394/ http://www.maggiesmusic.com. (CD, cassette)

Women of Ireland • Ceoltoiri, Maggie's Music, P.O. Box 4144, Annapolis, MD 21403 (410-268-3394/ http://www.maggiesmusic.com. (CD, cassette)

A Reason to Dance • Rich Thum, R.T. Audio, 36 Villawood Ln., St. Louis, MO 63119 (314-968-1195) (CD, cassette)

Crazy Quilt • Cathy Barton and Dave Para, P.O. Box 33, Boonville, MO 65233 (dpara@mid-mo.net/www.mid-mo.net/dpara) (CD, cassette)

Jane Hicks Gentry, A Singer Among Singers • Betty Smith, University Press of Kentucky, 663 South Limestone St., Lexington, KY 40508-4008 (book)

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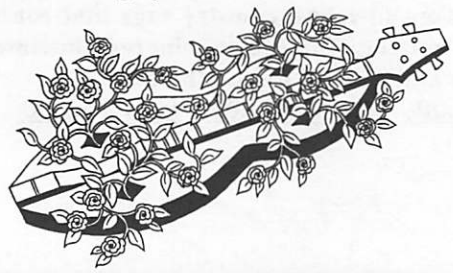
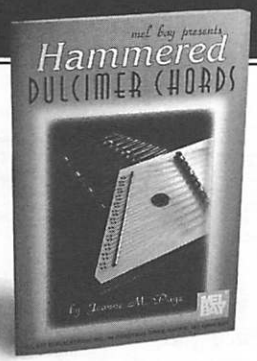
Bayou Sara, Spider Bit the Baby, Call Down, Easter, Bramble and the Rose, Worldwide Peace, Make My Present Small, Got the Kansas City Blues, Handful of Songs, and John Stinson's No. 2.

Most of you will know Betty Smith as one of our country's best traditional musicians and singers. Betty began singing the songs of Jane Hicks Gentry (1863–1925) in the late 1960's as part of her programs, classes, and workshops on ballads and Appalachian music. Over a period of years, Betty became fascinated by Gentry's personality, her singing, her life and her ability to "catch joy on the wing." Gentry assumed a place at the very "top of [Betty's] list of people I would have liked to know." That she got to know her very well is made obvious with her new and marvelous book , **Jane Hicks Gentry, A Singer Among Singers.** A direct result of Betty's curiosity and perseverance, the book recounts the remarkable life of a woman who, while running a boarding house and raising nine children, found the time to cook, garden, weave, and most importantly, share the music and "Jack" tales passed down from her relatives. She became one of Cecil Sharp's most generous informants, providing him with ballads, play party songs, and hymns that had been brought from England centuries before. Forty of Gentry's songs were included in Sharp's famous collection, *English Folk Songs from the Southern Appalachians* and Sharp collected over seventy songs in all from her. In addition to weaving a portrait of Appalachia and of Jane Gentry, Betty's book includes 71 of Gentry's ballads and 15 of the Jack tales Gentry learned from her grandfather. This is a wonderful story and a great resource for people interested in traditional ways and music. I recommend it highly.



Finally, a Hammered Dulcimer Chord Book



Hundreds of chord options in an easy to use reference guide by Jeanne M. Page

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New Video: Debbie Porter Teaches Fretted Dulcimer—A beginning instructional video in DAD tuning. "Bird's-Eye View" camera angles. *ABSOLUTE* Beginners learn eleven songs presented through video and tablature. Special feature-"dulcimer-club-in-a box," 20 minute jam of all songs taught on tape. (Approximately 1.5 hours length)

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CD's- $15, Tapes- $10, Video with Tab-$20, Include $1.50 for shipping and handling, $3.00 for Priority Mail. Lyric's Mama Music, Rt.6, Box 89B, Pittsburg, TX 75686, (903) 856-2714, e-mail: Lyricsmama@aol.com.

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Featherstonemusic has just published a book of 37 Scottish tunes, ***"Bluebells Of Scotland"***, in standard notation, for the hammered dulcimer. It has the basic melody written first and embellished, ornamented variations later, so the book can be used by all skill levels. Tapes and CDs with all the tunes are also available. 40 pages with tune histories and bibliography.

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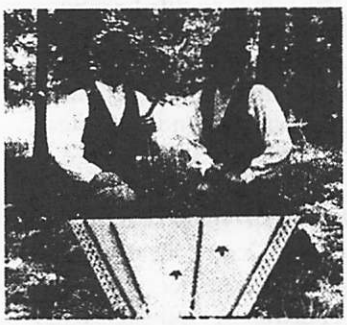
Catalog featured artist

THE HAMMER AND THE RAG

David Peterson



David Peterson is an instructor at U.C.A., in Conway, Arkansas, and has been a performer and teacher on the hammered dulcimer for over 18 years. Along with his wife Donna and son Chris, they have performed all over the world. His greatest love on the dulcimer is "Ragtime".
He has written a book, in standard notation, with 13 classical rags, cakewalks, and country rags that sound as if they were written for the hammered dulcimer. There are tapes and CDs to match the book.

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The Music of the Shakers for Mountain Dulcimer *by Neal Hellman.* Simple and unpretentious, the diatonic music of the Shakers lies well on the mountain dulcimer. The author provides historical insights and program notes for the 32 tunes included here. Written in notation and tablature. Selections are derived from the albums *Simple Gifts,* (94886C, 94886CD), *Tree of Life* (95007C, 95007CD), and *Music on the Mountain* (97230CD). **Book** (96468) $11.95.

Blues & Ragtime for Fretted Dulcimer *by Janita Baker.* A collection of blues tunes, rags, and more for fretted dulcimer. These arrangements vary in difficulty but all have the universal appeal of the unique rhythms that define this musical genre. Written in standard notation and tablature. **Book** (96754) $14.95.

Complete Book of Celtic Music for Appalachian Dulcimer *by Mark Nelson.* A significant collection of dance music, harp tunes, airs, and popular melodies. In notation and tablature with performance and historical notes. **Book** (95530) $17.95. **CD** (95530CD) $15.98.

Gospel Favorites for Dulcimer Video *taught by Joe Carr.* Old-time gospel music seems made for the beautiful sound of the mountain dulcimer. On this video, master instructor Joe Carr teaches some of the most popular gospel songs in the popular DADD tuning. Includes a free tablature instructional booklet. **30-min. Video** (96853VX) $19.95.

Hammered Dulcimer Chords *by Jeanne Page.* This book was written to aid the dulcimer player in playing back-up. It provides the tools needed for musicians who are seeking to go beyond simple melody lines. The majority of chords diagrammed are those most commonly used, and those whose notes are clustered on the instrument in six repeated shapes. Diagrams are drawn for 15/14 dulcimer. **Book** (96675) $12.95.

A Scottish Christmas for Hammered Dulcimer *by Maggie Sansone.* This text contains the pieces played on the Maggie's Music recording - *A Scottish Christmas* acclaimed by CBS Sunday Morning as "Ancient and infectious ... one of the best-selling CDs of the season." **Book** (96515) $9.95. **Cassette** (96785C) $10.98. **CD** (96785CD) $15.98.

American Fiddle Tunes for Mountain Dulcimer *by Lois Hornbostel.* This book contains melodious and energetic music arranged for the novice to experienced player in traditional keys, written in notation and tablature with accompaniment chords. **Book** (95527) $11.95. **CD** (95527CD) $15.98.

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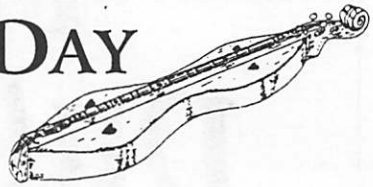

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Events

August 2 • Lake Zurich, IL
4th Annual Lake County Folk Festival. Performances, dulcimer stage, workshops, children's stage, singer-songwriter competition, and more. Info: Kate Moretti, PO Box 113, Lake Zurich, IL 60047. 847/540-5527. KMoretti@aol.com.

August 7–9 • Salem, WV
Dulcimer Weekend at Fort New Salem. Workshops (MD, HD), concert, and jamming. Info: Carol Schweiker, Fort New Salem, Salem-Teikyo University, Salem, WV 26426. 304/782-5245. Fort@Salem.WVnet.edu.

August 7–9 • Leavenworth, WA
Chatter Creek Hammered Dulcimer Festival features workshops, concerts, open stage and jamming. Sponsored by Northwest Hammered Dulcimer Society. Info: Donna Kochan, 7024 92nd Ave. Court. SW, Takoma, WA 98498. 253/584-1502. dlkochan@aol.com.

August 7–9 • Fort Wayne, IN
Cedar Creek Dulcimer Jubilee features workshops for MD, HD, and other instruments. Jamming, open stage, concert, ham & bean supper, camping, sleeping cabins. Info: Dennis DenHartog, Folk Notes, 15004-A St. Rd. 1, Leo, IN 46765. 219/627-2189. ddenhart@tk7.net.

August 8–9 • Chandler Mountain, AL
Ole' Time Folk & Dulcimer Festival Two days of good music, picnics, workshops, stage performances. Info: Linda & Earl Templin, Horse Pens 40, Steele, AL 35987. 205/538-3191.

August 9 • Highlands Ranch, CO
Hammered Dulcimer Competition, Highlands Ranch near Denver. Info: Star Edwards, PO Box 18464, Denver, CA 80218. 303/831-1744. Email: juliox@denver.net.

August 9–14 • Brasstown, NC
Workshop: Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

EVENTS CALENDAR DEADLINES

February – April issue:
Events from 1st weekend of Feb. through the 2nd weekend of May
Deadline: November 1st

May – July issue:
Events from 1st weekend of May through Labor Day weekend
This is our largest yearly calendar
Deadline: February 1st

August – October issue:
Events from the 1st weekend of Aug. through the 2nd weekend of Nov.
Deadline: May 1st

November – January issue:
Events from the 1st weekend of Nov. through the 2nd weekend of Feb.
Deadline: August 1st

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Retreats with Don Pedi
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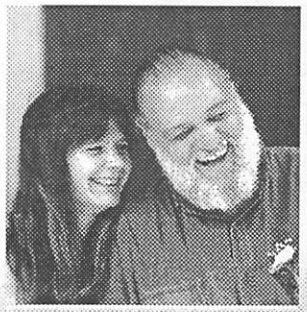
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August 10–13 • Mt. View, AR
Summer Hammered Dulcimer Workshop at the Ozark Folk Center. Beginning and intermediate levels. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 870/269-3851.

August 14–16 • Santa Barbara, CA
Kindred Gathering, the 24th annual. A gathering for friends of modes and dulcimerie. Workshops, concert. Info: Connie Allen, 3111 Skipper Street, San Diego, CA 92123. connie_allen@dulcimer.lover.org.

August 14–16 • Wooster, OH
Dog Days Dulcimer Drive-In. The objective is fun, with small group and all-group jams. Camping on the grounds. Info (send large SASE for brochure): Maiden Creek Dulcimers, Box 666, Wooster, OH 44691. Phone 330/345-7825. mcd@bright.net.

August 14–16 • Mt. Laguna CA
10th Gathering at Mt. Laguna. Workshops for dulcimer, harp, guitar, bowed psaltery, and more. Concert Saturday night. Info: Susan Raimond, P.O. Box 213, Mt. Laguna, CA 91948. 619/473-1213.

August 14–16 • Rio Grande, OH
Traditional Music College offers instruction in HD, MD, clawhammer banjo, and guitar. Friday night concert. Info: Bob Bence, Upcreek Productions, Inc., 1513 Upcreek Road, Bidwell, OH 45614. 740/388-6464.

August 14–17 • Marshall, NC
Tao of Dulcimer Retreat. Combining T'ai chi and other Taoist focusing, relaxation techniques and how to apply them to playing MD. Info: Don Pedi, 5456 Grapevine Rd., Marshall, NC 28753. 828/689-9126. pedi@mindspring.com. www.mindspring.com/~pedi.

August 21–23 Grafton, IL
Great River Road Festival. Concerts, workshops (MD, HD, other instruments), open mike, vendors. Info: Jack Giger, 102 Greer Ct., Collinsville, IL 62234. 618/344-2822. E-mail: GatewayDul@aol.com. http://members.aol.com/gatewaydul/index.html.

August 23–29 • Washington, ME
Meadowlark features classes, concerts, and jamming for MD, HD, and other old-time and Celtic instruments. Info: Curt Stager, PO Box 158, Paul Smiths, NY 12970. 518/327–3561. stagerj@paulsmiths.edu. Summer: 207/845-2555.

August 23–29 • Brasstown, NC
Intermediate Mountain Dulcimer. John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

August 27–30 • Midland, MI
Midland Dulcimer Festival & Central MI Old Car Club, Antique Engine & Tractor Gathering. Jamming, workshops, concerts. Info: Bill Kuhlman, 2769 S. HomerRd.,Midland,MI48640. 517/835-5085. beeps@concentric.net.

Hammered Dulcimer

Kendra Ward has long been regarded as one of the finest players of hammered dulcimer in the country! Not only is she an award-winning musician, author, and entertainer, she is an excellent teacher. At Hammered Dulcimer College, Kendra will show you how to play back-up and rhythm, plus chords, arpeggios, and much more!

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Dan Levenson is Dean of the Banjo College. He has been voted one of the top 10 clawhammer banjo players in the country by *Banjo Newsletter* readers! Bluegrass Unlimited says his playing is "melodic, meticulous, and uncluttered." His intermediate-level class will touch on clawhammer technique, repertoire, and jam etiquette.

Bob Bence heads up the Guitar College this term. A performer for most of his life, Bob is an award-winning musician, and is skilled in everything from Old-time to Rock 'n Roll! In his class the finer points of back-up guitar playing will be covered. We'll look at Rhythm Licks, Playing Up-the-neck, and Keeping the Drive Alive!

Clawhammer Banjo

Back-up Guitar

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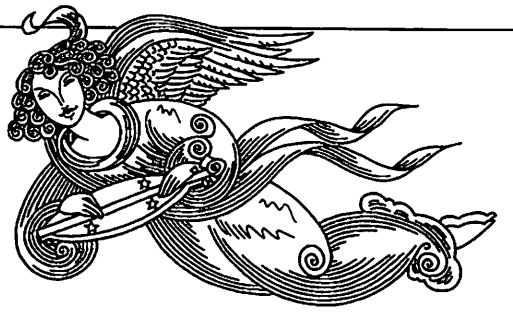

August 28–30 • West Dover, VT
Dulcimer Daze. Open stage, workshops and concerts. Info: Folk Craft Music, PO Box 1572, Wilmington, VT 05363. 802/368-7437.

Aug 31–Sept 6 • Avoca, IA
Old-Time Country Music Contest and Festival. Contests and workshops (MD, HD, other instruments) at the Pottawattamie County Fairgrounds. Info: Bob Everhart, PO Box 492, Anita, IA 50020. 712/762-4363.

September 11–13 • Shepherdstown, WV
11th Upper Potomac Dulcimer Festival. Workshops, classes, concerts, jam sessions for all levels of HD players. Info: Joanie Blanton, PO Box 1474, Shepherdstown, WV 25443. 304/263-2531. blanton@intrepid.net

September 12 • Winfield, KS
Winfield Warm-Up Picnic, sponsored by the Great Plains Dulcimer Alliance. Acoustic music: Workshops, jamming, picnic and evening concerts and open mike. Info: Mike Huddleson, 6622 W. 35th St. So., Wichita, KS 67215. 316/524-0997.

September 12 • Dothan, AL
Dulcimer Day at Landmark Park. Workshops, jam sessions, sales booths, artist showcases, open stage. Info: Rhonda Johnston, Landmark Park, PO Box 6362, Dothan, AL 36302. 334/794-3452.

September 12–13 • Cooksburg, PA
Sawmill Great Dulcimer Round-Up. Classes (MD, HD, all levels), concerts, sales, open stage, jam sessions, demonstrations, and hymn fest. Info (send SASE):Dulcimer Festival, CFSCA, PO Box 180, Cooksburg, PA 16217.

September 13–19 • Brasstown, NC
Workshop: Beginning Hammered Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

September 17–20 • Winfield, KS
Walnut Valley Festival. National contests for hammered and mountain dulcimers and other instruments. Workshops, concerts, all-night jams, arts & crafts fair. Info: Bob Redford, PO Box 245, Winfield, KS 67156. 316/221-3250.

September 18–20 • New Milford, CT
Housatonic Dulcimer Celebration. Workshops (MD, HD, guitar, songwriting), vendors, concerts, and more. Info: Housatonic Dulcimer Celebration, P.O. Box 2024, New Milford, CT 06776. 860/567-8262 or 203/266-7560.

September 18–20 • Buckeye Lake, OH
Harmony Havest Campout at Buckeye Lake KOA. Workshops, jamming, bean dinner, Sunday hymn sing, open stage. Info: Michael Oliver, 152 East Fair Ave., Lancaster, OH 43130-1801. 740/653-0917.

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- Claire Lynch & the Front Porch String Band
- Laurie Lewis with Tom Rozum & Todd Phillips
- Marley's Ghost
- New West
- Bryan Bowers
- Beppe Gambetta
- Spontaneous Combustion
- Aileen & Elkin Thomas
- Steve Gillette & Cindy Mangsen
- Cathy Barton & Dave Para with Bob Dyer
- Roz Brown
- Stephen Bennett
- Bob Franke
- Bluestem
- Live Bait the Band
- Wild & Blue
- Andy May
- Plaid Family
- Home Rangers
- Still on the Hill
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Weekend (4-day)	$ 55	$ 65
2-day Fri-Sat	40	50
Sat-Sun	30	40
Fri or Sat	20	25
Thurs (Gate Only)		25
Sun (Gate Only)		15

*Children ages 6-11.....$5 each. Payable at gate upon initial entry. NOT payable in advance.
*Children under 6 admitted free with paid adult.
*Advance Price Mail ticket orders must be received by Aug. 31. NO MAIL ORDERS after Aug. 31.

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September 19–20 • Coshocton, OH
Old Time Music Festival featuring 19th-century music and instruments (includes dulcimers). Workshops, jam-sessions, and open stage. Info: Roscoe Village Foundation, 381 Hill St., Coshocton, OH 43812. 800/877-1830.

September 20 • Huntsville, AL
Mountain Dulcimer Festival. Performances, jam sessions, and sales booths at Burritt Museum and Park. Info: Bob Johnson. 256/880-2732. Email: wb4nlj@airnet.net.

September 24–26 • Memphis, TN
Memphis Dulcimer Festival. Performances and workshops for MD, HD, autoharp, and other instruments, jam sessions, dances, and vendors. Info: Memphis Dulcimer Festival, PO Box 820403, Memphis, TN 38182-0403. 901/726-9789.

September 25–26 • Pineville, KY
Great American Dulcimer Convention featuring workshops (MD, HD) and concerts. Info: Pine Mountain State Resort Park, 1050 State Park Rd., Pineville, KY 40977. 800/325-1712.

September 26 • Mannington, WV
West Virginia Mountaineer Dulcimer Club Fall Meeting. Jamming, pot luck lunch, open stage. Info: Patty Looman, 1345 Bitonti St., Star City, WV 26505. 304/599-5343.

September 26 • Dana Point, CA
Harvest Festival of Dulcimers. Workshops, concerts, and jamming (HD, MD). Info: So. California Dulcimer Heritage, PO Box 712122, Santee, CA 92072-2122. 714/646-1964.

October 2–4 • Macon, GA
Great Georgia Peach Jam at Lake Tobesofkee. Jamming. Saturday night potluck. Inf: John Stockard, 3686 Sussex Dr., Milledgeville, GA 31061. 912/452-5713, jstockard@geocities.com.

October 2–4 • Marion, OH
Spring Fling Campout at Town & Country Camp Resort. Workshops, jamming, "Suicide Stew" supper. Info: Bernice Campbell, 288 Adario W. Rd., Shiloh, OH 44878. 419/896-2808.

October 4–10 • Brasstown, NC
Workshop: Intermediate Hammered Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

October 9–11 • St. Petersburg, FL
Sunshine State Acoustic Music Camp. Classes (MD, HD, many other acoustic instruments). Limited enrollment. Info: Charley Groth, PO Box 668, Crystal Beach, FL 34681. 813/784-1771 (before 10 p.m.), rainbowpr@juno.com.

October 11–17 • Brasstown, NC
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October 24 • Cincinnati, OH
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Oct 30–Nov 1 • Launde Abbey, UK
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November 1–7 • Brasstown, NC
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November 6–8 • East Troy, WI
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November 7 • Providence, RI
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November 8–14 • Brasstown, NC
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November 12–14 • Jackson, MS
Harvest, Dulcimer, and Old Time Music Festival. Workshops for MD, HD, guitar, fiddle, and banjo; concerts; jamming; vendors. Info: Connie Seaney, 2359 Upper Dr., Pearl, MS 39208. 601/939-2780. Or, Robert & Ralphine Box, P.O. Box 275, Flora, MS 39071. 601/879-8374, ralphinebox@juno.com.

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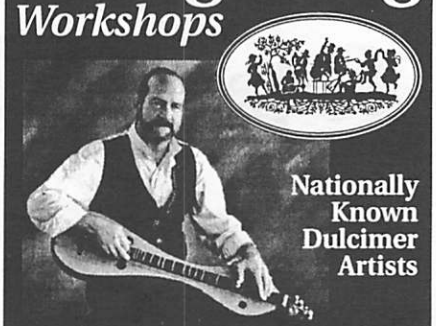

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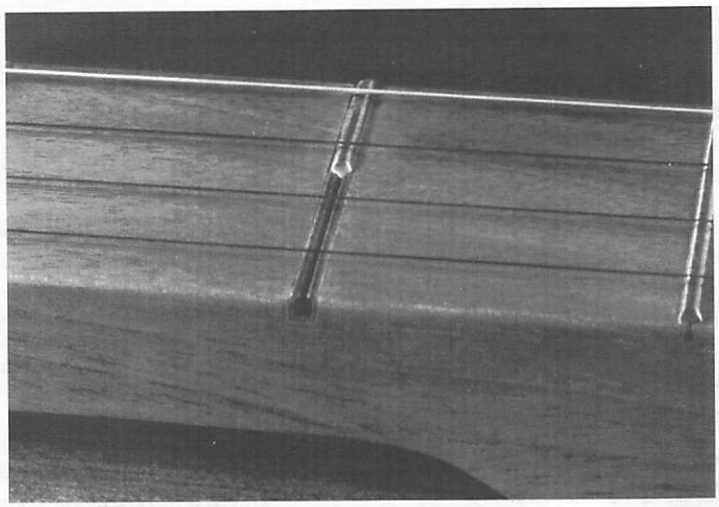

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Technical Dulcimer

by Sam Rizzetta

This series on hammered dulcime tunings began with the Winter 1997 (February-April) Issue.

Many modern dulcimer players would like a fifth-interval dulcimer tuning that is similar to what we are used to, but with added chromatic capability and perhaps range. And that is really where I've done much of my tuning experimentation. One trick is to take a one-bridge diatonic fifth-interval dulcimer and array missing accidentals to the left and right (Fig. 25). I fussed with this on the drawing board and then met a player at Augusta whose husband had already made two such dulcimers! They made Balkan and Klezmer music sound nifty, but were less handy for playing diatonic old-timey and Celtic tunes.

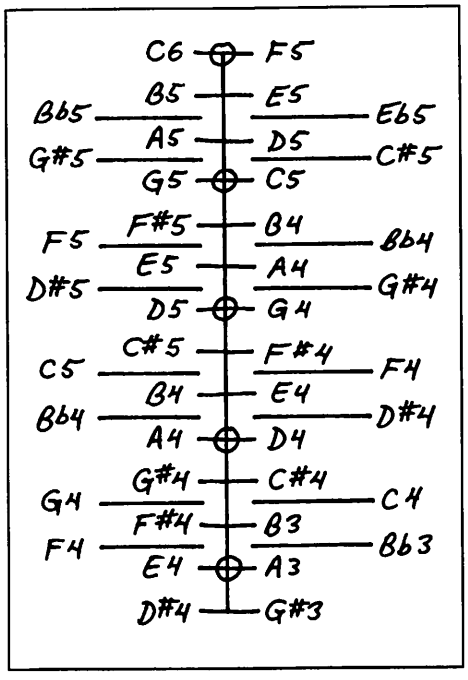

Fig. 25. Accidentals left and right

Around 1975 or 1976 I had the flash of inspiration that if two sets of courses, treble and bass, could interweave, why not three sets of courses? Voilà! This concept had myriad possibilities and I first designed an instrument with bass bridge on the right, treble bridge center, and soprano bridge on the left. Fig. 26 is from 1976. There is a fifth interval from bass to treble, across the treble bridge, and from treble to soprano. I called this model the STB for soprano, treble, bass. Hey, that was the best I could do.

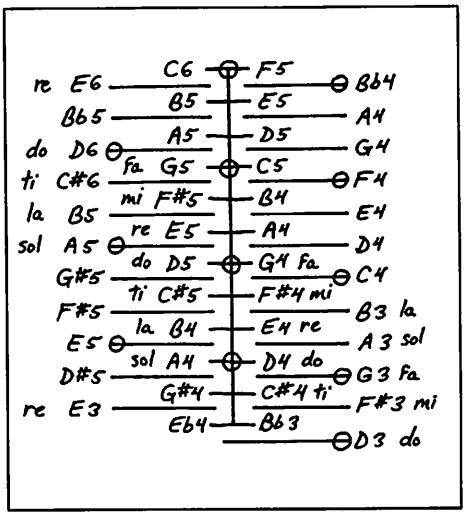

Fig. 26. Soprano/treble/bass

The STB provides familiar fifth-interval patterns with a lot of octave doubling in the available keys. Also, the key of A becomes handy in a high, articulate range, one of the hallmark advantages of the soprano dulcimers.

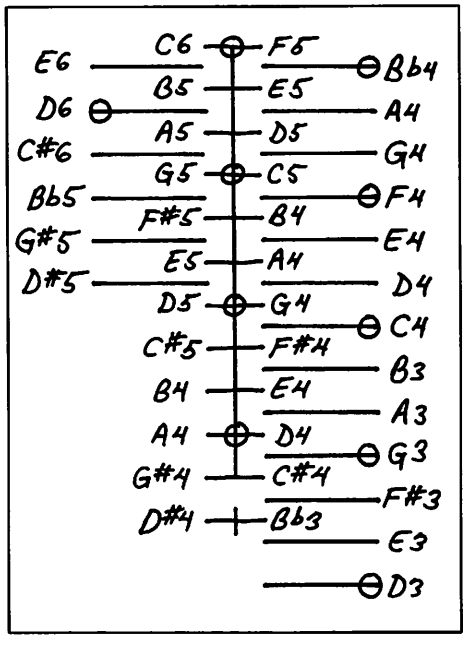

Fig. 27. STB with chromatics, McCutcheon

Even the key of E, with effort, appears. All this is at the expense of a lot of duplicated notes to tune and a complex structural design to achieve well-balanced tone. In the mid 1970s I played one with Trapezoid for a few months, and one turned up recently in the collection of Richard Waterbury, who should open a dulcimer museum someday!

One thing leads to another and I quickly decided that what would be even more cool would be to use the soprano bridge to add more chromatics and high notes (Fig. 27). In 1977 I used a very compact dulcimer with this tuning while on tour and it appears on the cover of the recording *Trapezoid, Three Forks of Cheat.*

This design provided a lot of chromatics in a small size. John McCutcheon got my personal copy of this design. The transaction was memorable. Our vans crossed paths at a

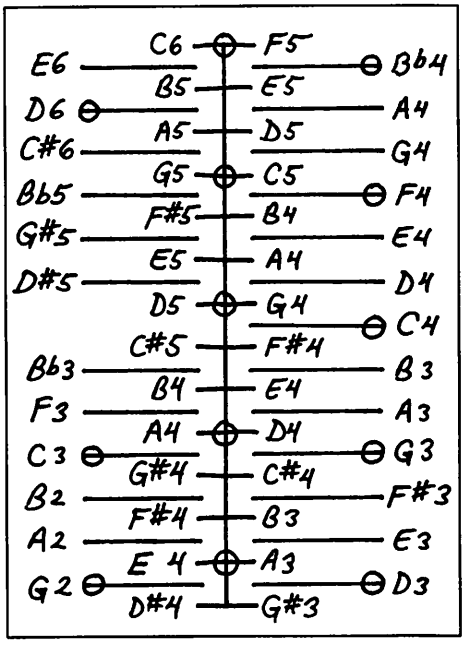

Fig. 28. 12-14-13 McCutcheon

Big Boy Restaurant one dark, rainy night while en route between gigs. The musicians in each of our tours looked on with resigned patience as we talked dulcimers. John rolled off into the dreary night with that dulcimer and has since put about a million miles on it! A long-scale version of this design went to Sandy Davis,

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who eventually passed it along to Sam Moffatt. It would be difficult to imagine how much music those two dulcimers have played!

When John McCutcheon needed a similar sized touring dulcimer for a spare, I made one with similar chromatics, more conventional low treble bridge, and a low third bridge with extended bass notes. It met the goal of fitting in his traveling case, and I believe that he tours mostly with this newer version (Fig. 28).

To make the STB tuning work well and sound good was a time-consuming task. As a designer, one strives for elegance, and that is often achieved with simplicity. By keeping this in mind, I designed a two-bridge dulcimer of sixteen treble and fifteen bass courses with over three octaves and continuous chromatics from B3 to D6. This design, in its simplest form, became the Augusta Grande model (Fig. 29).

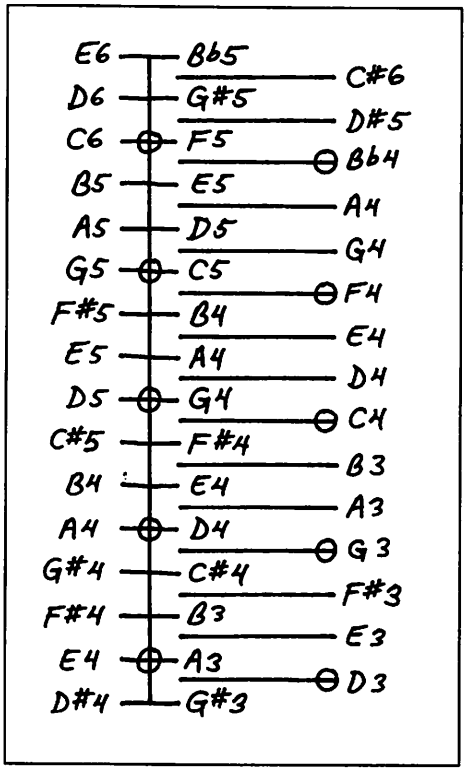

Fig. 29. 16-15 Augusta Grande

This provides a simple, large dulcimer with a lot of handy features. With its combination of versatility, simplicity, and large dulcimer sound, this dulcimer is the basis for the Dusty Strings D-260, and other builders now make good versions. An early Augusta Grande is heard on Esther Kreek's recordings, and I play the prototype on *Seven Valleys.* The 16-15 may now be one of the most popular tunings among today's performers.

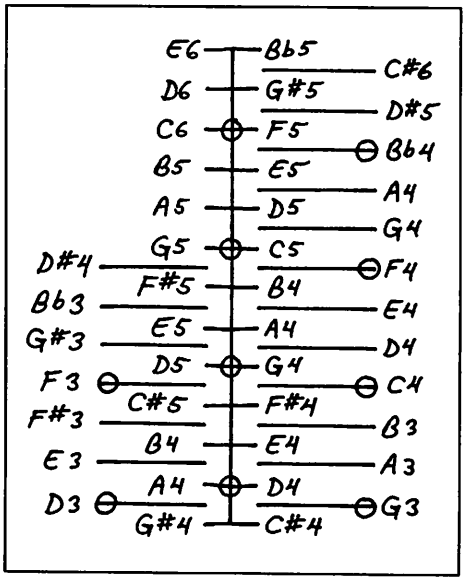

Fig. 30. D-300

By adding similar high chromatics to a 12-11 we get a very portable 13-12 dulcimer with nice capabilities. This became my Augusta Chromatic model. A version of this tuning with octave bass was made for Paul Van Arsdale, including his grandfather's bass arrangement. My next step was to devise a third bridge as a low bass bridge to the left of the treble bridge extending the low range and adding more chromatics. Using this idea on the 13-12 size dulcimer gave a very portable instrument with the range of the 16-15. My favorite evolution of that tuning is used on the Dusty Strings D-300, (Fig. 30). Randy Marchany and Guy Carawan each have slightly different prototype versions of this tuning.

For this range of fifth-interval dulcimer but with bass in octaves, like the Haight and Van Arsdale tunings, Bill Webster of Detroit makes them with a third bridge on the left to add extra bass notes.

The 16-15 size dulcimer came under my scrutiny for similar expansion. With such a large dulcimer, just a few notes at the low and high ends on a third bridge fill out the chromatic range. Although I originally used the low third bridge to provide chromatics, I also liked to retune them to get extra low notes. Currently, I find the extra low notes more useful than the chromatics and Figure 31 is my present Standard model dulcimer and my favorite tuning in this size. The Dusty Strings D-500 is the same size and available with similar tunings.

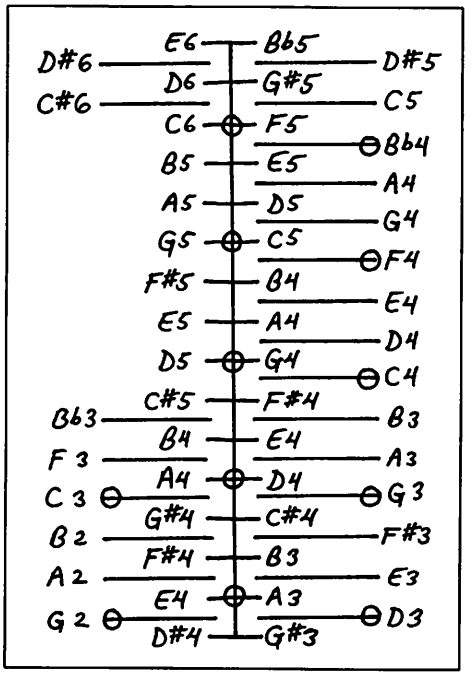

Fig. 31. Rizzetta Standard

Dulcimer players have asked to have the low bass third bridge added to the right side of the conventional bass bridge in order to preserve the easy scales provided by continuous fifths as they play to the left. This is possible and some builders provide this arrangement. I prefer the low bass on the left for a variety of reasons. The balance and tone and the durability of the structure are more to my liking. And the strings may be struck farther from the bridges, which sounds more agreeable to me.

It was a revelation to discover that I was not the only one weaving string courses across "extra" bridges. Some contemporary, factory-made Chinese

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yang chin dulcimers have such extra bridges on their more elaborate models. And the extra bridges are used to provide the added fifth-interval basses on the right, with the advantages and disadvantages as outlined above (Fig. 32). Larger and more chromatic versions are also made. There are very accomplished players in China and the yang chin is used by music masters to accompany singing and teach music to young school children. Some masters of the yang chin are now living, teaching, and performing in the United States.

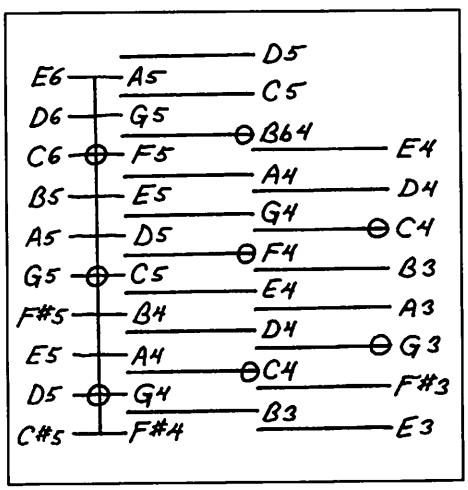

Fig. 32. Modern Yang Chin

While it is possible to add more and more bridges side to side, doing so requires separating courses farther apart and making sacrifices in some aspects of structure, sound, playing positions, and the inelegance of many duplicated notes.

To combine the range of my Standard dulcimer with the range of bass dulcimers I made large 15-16-15 dulcimers with extremely low bass on the left side to provide a huge range for solo playing. But in my quest for a good combination of wide range, musical capability, and sound I have settled on a size of nineteen treble, eighteen bass, and a third bridge of extra notes at the high and low ends. I can just reach all the notes while preserving an easy-to-play spacing between courses that is not too narrow. And the instrument is still portable at forty-eight inches long and eighteen to twenty-eight pounds, depending on options. I call this an Extended Range Dulcimer, or ER, for obvious reasons. (See Fig. 33.) Over four octaves are within reach; three and a half octaves from B2 to E6 are continuously chromatic; easy keys include B, E, A, D, G, C, and F. Most important, the necessary layout and structure allow for a wonderful tone and balance. I like making and playing these! With the resonant low range, the pedal-operated string damper system is a common option. The ER is good for solo performing because the variety of key changes, wide range, dynamics, chromatics, and tone effects makes it easier to play a varied program for an audience.

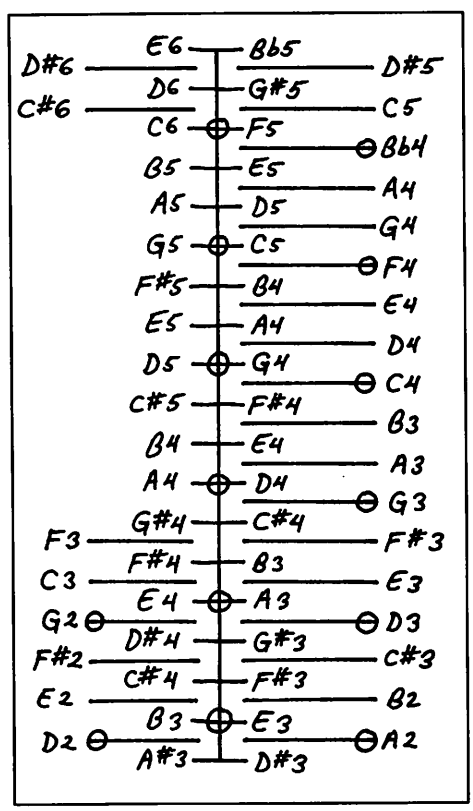

Fig. 33. Rizzetta Extended Range

This type dulcimer has played a major role in many of my recordings. In performance, I travel with an ER when I can, taking a smaller instrument when space requires it. I'm continually impressed that Madeline MacNeil tours almost everywhere with her ER.

In trying to evolve more useful chromatic dulcimers I keep returning to the advantages of a "6-6 system," as mentioned earlier in connection with the hackbrett. A 6-6 tuning can be achieved far more elegantly than on the hackbrett by placing a treble bridge so as to obtain a half-step interval across the bridge. But the discordant half-step interval, together with the sympathetic, sustained ringing of the dulcimer, introduce acoustic problems. I invented a series of half-step dulcimers in the early 1970s, but in attempting to solve the inherent acoustic problems I did not achieve a tone that was sufficiently exciting to me. Quite honestly, I also did not fully understand all the potential musical advantages to what I had built.

In recent years, my experiments with half-step dulcimers have finally resulted in what I call the *Piano Dulcimer,* one of my very favorite designs for both sound and musical function. An important part of the design is the string marking system. Each course of strings that crosses the treble bridge gets two separate markers, one for the left side and one for the right. Locations for each note are marked to correspond with the white and black keys of the piano. As on the piano, the grouping of black notes (sharps and flats) in two's and three's provides the visual cues to finding your way around. At last! A dulcimer that is instantly accessible to anyone with the slightest keyboard familiarity, which includes the majority of folks who play music.

The Piano Dulcimer has all the advantages of a 6-6 system. Just follow the white markers in Fig. 34 for a C scale. All other keys make the same pattern or an approximate mirror image pattern. Scales in all keys are equally easy in all octaves! Sharps and flats are where you'd hope to find them, adjacent to the naturals. Thus, chromatic scales and runs are easy and fast. The Piano Dulcimer is simpler to understand and easier to sight read with than the fifth-interval instrument. People with a bit of piano experience seem able to find their way around and to play music with no in-

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struction at all. Where was this dulcimer when I was a struggling beginner?!

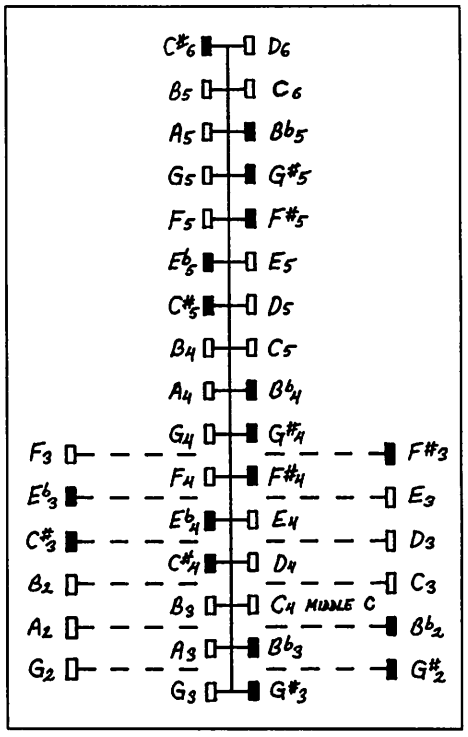

Fig. 34. Rizzetta Piano Dulcimer

In its simplest incarnation, this design needs only sixteen treble courses to provide two and a half chromatic octaves. For the same number of courses and strings it will give twice the range of the hackbrett. And it is much easier for the eyes to scan the markers on the treble bridge of the Piano Dulcimer, as opposed to the double-bridge arrangement of the hackbrett.

By adding two bass bridges, one on either side as in Fig. 34, I increased the chromatic range to three and a half octaves. This is the version that I currently like to build and play, although I've designed ones with more range. It duplicates cymbalom capabilities while being much faster and simpler to learn. Surprisingly, fast diatonic tunes are more manageable than I expected. "Soldier's Joy" is right in there! For the trickier classical music, jazz, pop, chromatic ethnic music, unusual modulations, etc., the Piano Dulcimer is especially capable.

Folks who wish to play only folk, old timey, and Celtic music will still be happy with fifth-interval dulcimers. For beginners with other goals, the half-step dulcimer is a versatile option. If I had been better able to make this tuning work twenty-seven years ago, I might have learned my whole repertoire on it. Today, as a second dulcimer, I use it to play new music and pieces that are otherwise difficult or impossible.

I leave you with a simple farewell tuning. For fun, Carrie and I build pentatonic dulcimers with an octave interval; six courses provide two octaves. The scale is so harmonious that anything one improvises sounds pleasant. It is fun to watch children play these. The ancient music of most cultures is pentatonic, and much folk music, world-wide, still is. But we like to freely improvise for the serenity that pentatonic tones can impart. Because of this, Carrie calls this instrument a Dulserene.

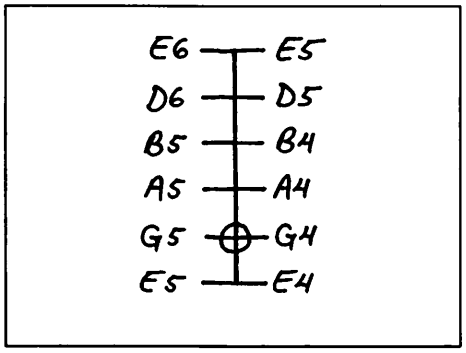

Fig. 35. Dulserene

Believe it or not, there are a lot more tunings. But I have to end somewhere. If I've left out your favorite, let me know. Some of the tunings we looked at may require exotic construction. But someone somewhere has made each of them work quite well. One of them may hold a key to the music that you would like to play. As players we may explore beyond the limitations of any single instrument. And as builders we can provide a choice of instruments that can encourage players to make wonderful music, ultimately, perhaps, music that they and we never imagined.

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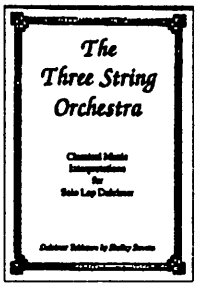

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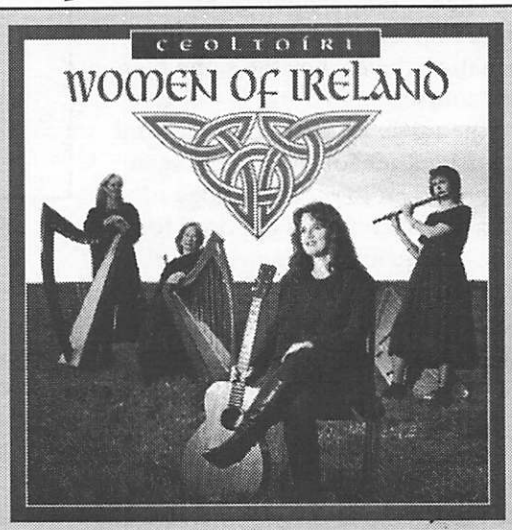

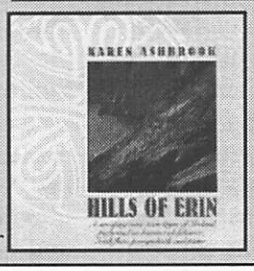

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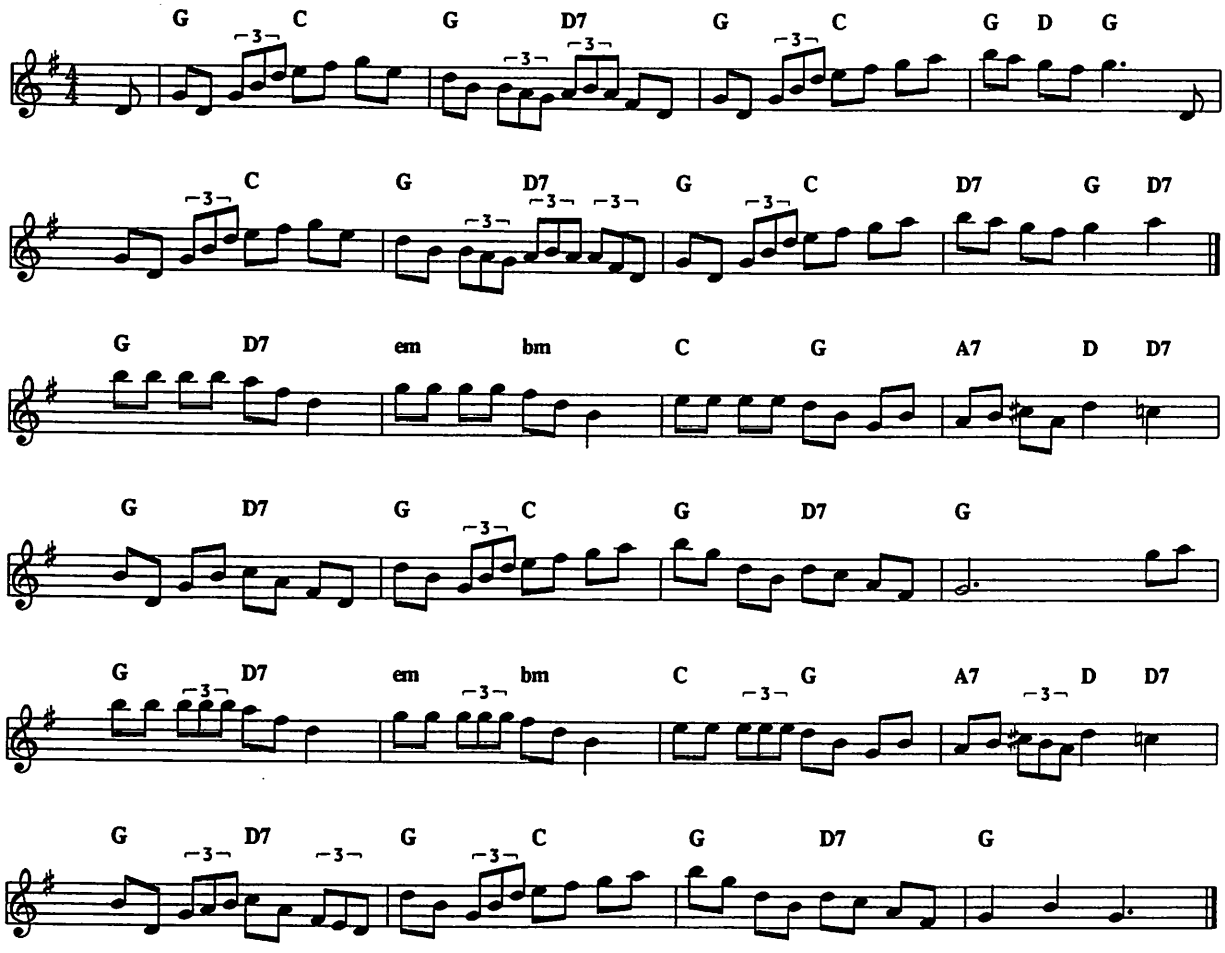
The Happy Hornpipe

Play in hornpipe rhythm

Dottie Beck

Written in honor of Dick Atlee's 50th birthday May, 1995



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I want to share with DPN readers a hornpipe I wrote on the concertina, but which I've had even more fun playing on the hammered dulcimer. Let me give you some background. I play in a large amateur band, Peascods Gathering, that plays for Scandinavian and English Country Dancing in the Washington, D.C. area. We've got all kinds of instruments—accordions, fiddles, concertinas, hammered dulcimer, harp, marimba, bodhran, guitar, recorders, electronic bass and washtub bass, etc. (See our web page: http://www.peascods.org for instructions on how to build a washtub bass.) The group was formed in 1974 when the guy whose records were being used at the dances lost his collection. Some of the dancers dug out their long-neglected instruments, and the rest is history.

A few years ago, we decided to celebrate the fiftieth birthday of one of our members by writing tunes. That quickly became a tradition, and we now have a super collection of original dance tunes. I wrote "The Happy Hornpipe" for Dick Atlee, one of the original members of the group and our unofficial leader. He plays the accordion, makes a real Maypole with real flowers every spring, and writes great tunes himself. Incidentally, composition was a real revelation for us. Most of the Peascods had never written music until told to do so, and the results were amazing! I recommend it to everyone!

"The Happy Hornpipe" is to be played in "hornpipe style," with each pair of eighth notes played more like a dotted eighth and a sixteenth note.

Players are welcome to make copies for personal and club use and for local performances.

Dottie Beck
Alexandria, Virginia

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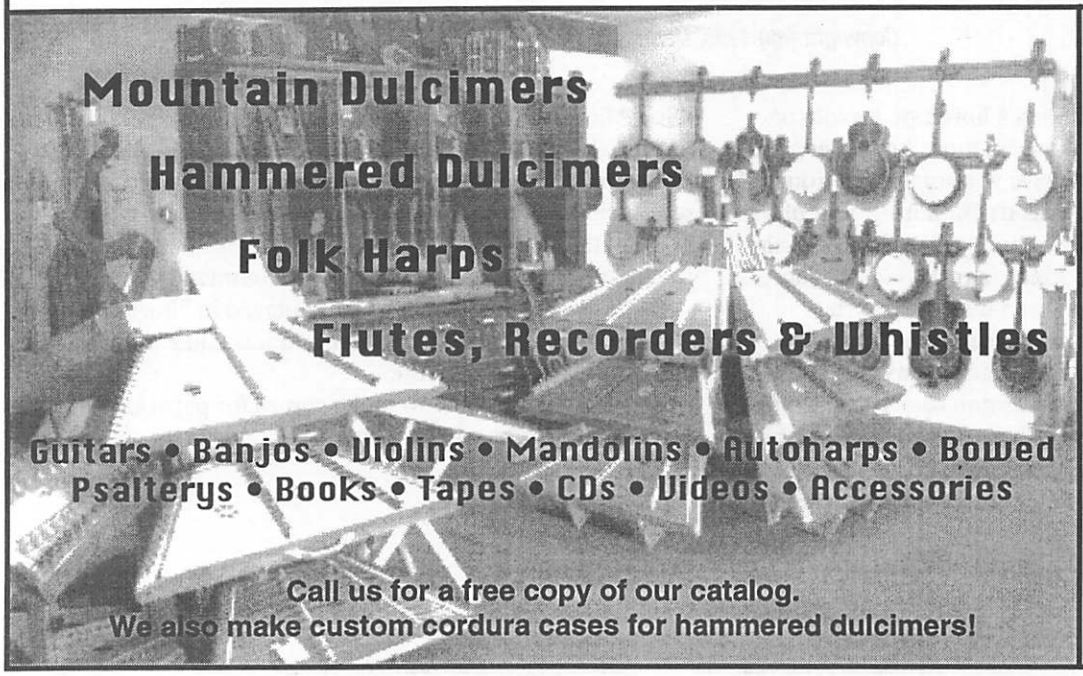

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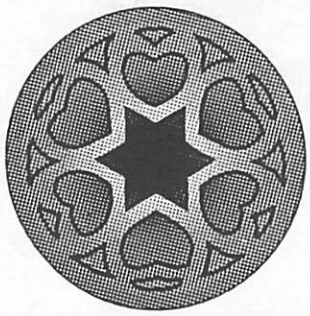

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Molly Freibert

DULCIMER PLAYERS NEWS PRO FILE

When my husband gave me my first mountain dulcimer eight years ago, I had no idea how my life would change. I attended my first workshop at Kentucky Music Weekend in 1990. There were about twenty people sitting under a very small pavilion and Fred Meyer taught us to play "Old Joe Clark."

That was my first experience playing with other people, people whom I didn't even know. It was such a thrill! I knew I had to have more, so I joined the Louisville Dulcimer Society. I went to every practice and jam session with my trusty tape recorder. I'd lie awake at night with tunes going through my head and my fingers itching to play them. Finally, I was able to distinguish "Soldier's Joy" from "Whiskey Before Breakfast" and, with lots of encouragement from those folks, was able to play tunes with them.

My appetite was still not satisfied, so I started attending workshops and festivals around the country and sat in on some great jam sessions with some very encouraging folks. One of my favorite memories is my first trip to Norris, Tennessee for the Tennessee Fall Homecoming. I was staying in the campground and it was late at night. The dulcimer players' jam had broken up for the evening and an older man with a guitar looked at me and said, "What can you play on that thing?" Well, we sat down and traded tunes for a while and neither one of us wanted to stop

playing. About 2:00 a.m. the campground manager finally told us to go to bed. I never even asked his name, but we were able to sit down and in an instant, make an emotional connection through music!

Jamming is, by far, my favorite and the most inspiring part of being a dulcimer player. There is so much energy to be gained from sharing tunes. I love to hear someone else's version of a tune; I feel as if they are sharing a part of their soul with me. The best jam sessions are usually after midnight. The group gets smaller, everyone closes in and you can really hear each other. I've had the privilege of being in jam sessions with some really strong players and that has allowed me the freedom to experiment with the music.

My background as a teacher has helped me analyze how I play the dulcimer. About four years ago, I started sharing my view of the instrument with others at workshops and at a local music store. I want everyone to be able to express themselves musically. It should be as natural as talking!

In my high school yearbook the caption under my senior picture was taken from the James Taylor song, "Blossom:" "There's a song inside me, take these chains away." The dulcimer and the accepting attitude of the people who play it have allowed me to take the chains away and express myself musically. I am forever grateful to them.

Molly has published one booklet, Ten Sentimental Favorites, *for mountain dulcimer and is working on a recording entitled* The Shepherd's Wife.

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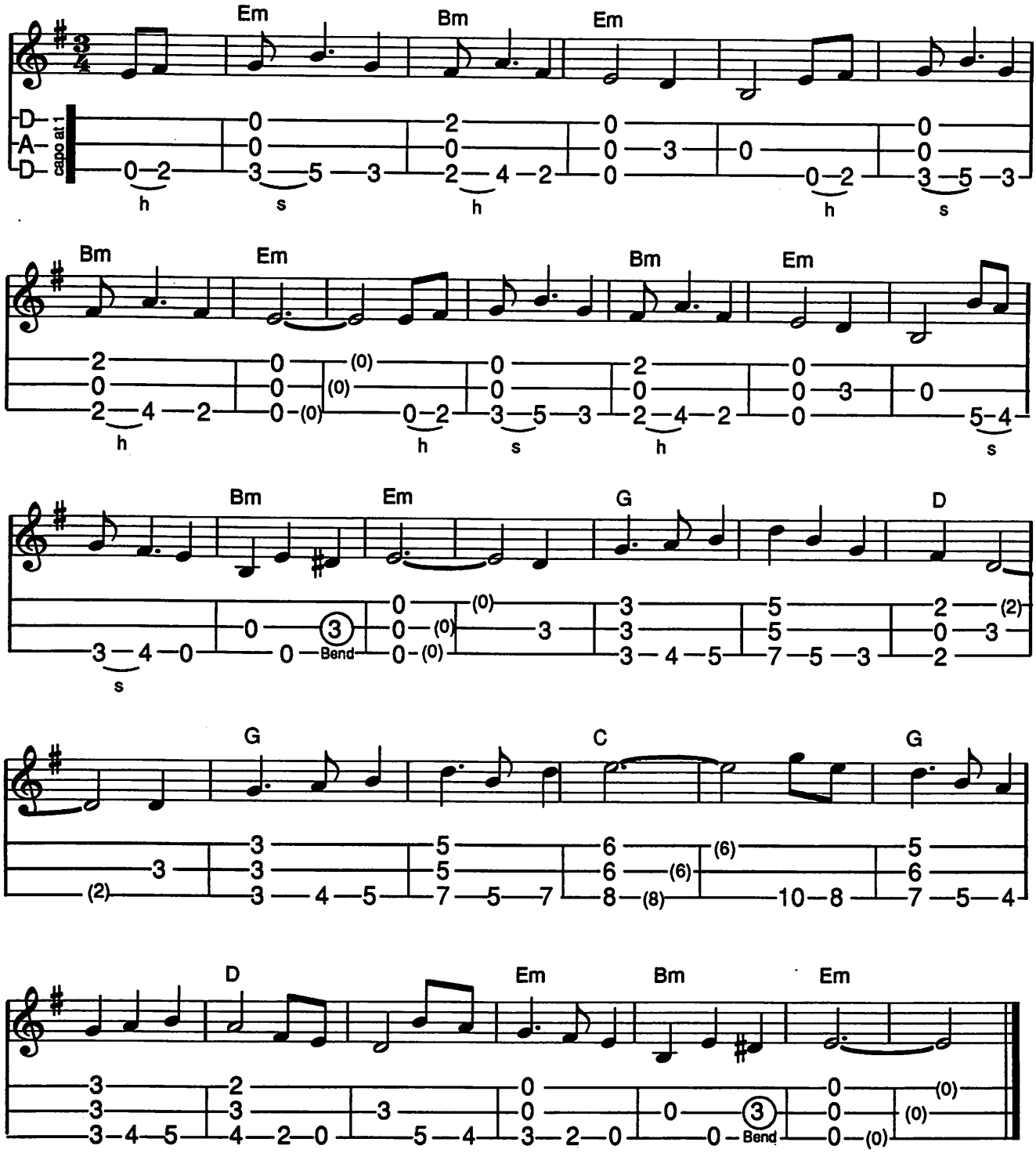
Pretty Maid Milking a Cow

DAD Tuning, Capo at 1
Key of EM

Traditional Irish
Arrangement, Molly Freibert, 1996



Because of my Irish heritage, I have a strong affection for Celtic music. "Pretty Maid Milking a Cow" was taught to me by my friend, Janey Robertson.

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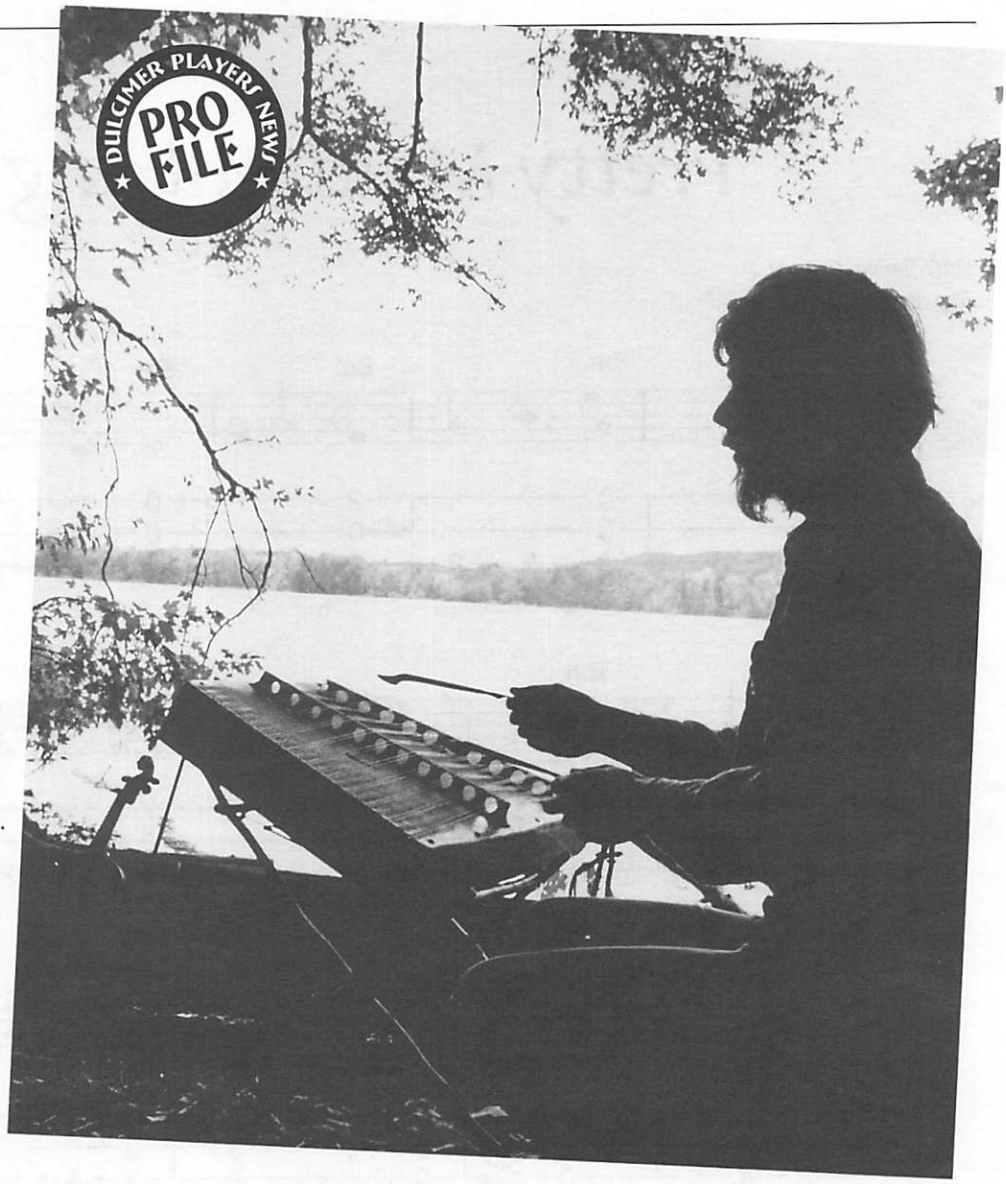
Rick Fogel

by Barbara Gregorich
Chicago, Illinois



Ernst Mach defined physics as "experience, arranged in economical order." Had he known Rick Fogel, he might have defined it as "experience, arranged in musical order." Fogel, who graduated from the University of Virginia with a Masters degree in physics, first worked for a corporation with links to the Defense Department. Dissatisfied with the implications of war games and other destructive creations, he quit his job in 1975 and began to gather the data of life. With his knowledge of physics, his love of the outdoors, and his discovery of the hammer dulcimer, Fogel accumulated the experiences he would arrange to form Whamdiddle Dulcimer Company.

In junior high Rick had tried out for the band but got labeled "no talent." Something in music called to him, though, and once he left traditional employment, he frequented the musical scene in Virginia. "I was first inspired to play music at the Motleigh Musicalia in Charlottesville," he remembers, "when I heard twenty people jamming together. That's when I knew I was missing something in life by not playing." In January of 1975 he started to teach himself fiddle. Three months later he was still playing "Mary Had a Little Lamb," but (unlike the lamb) felt his fiddle playing wasn't going anywhere.

One day John Vigour, a canoeing buddy, suggested that the two of them go to the Prism Coffeehouse in Charlottesville where Pete, John's brother, would be playing. At that time Pete was an apprentice of Sam Rizzetta, building dulcimers and playing as part of Trapezoid.

Watching Trapezoid perform that fateful evening, Fogel laid eyes on his first (also his second, third, and fourth) hammer dulcimer. After the show he asked questions about the instrument and was handed some hammers. "After thirty minutes," Fogel recalls with joy and awe, "I was making music on the dulcimer—which was still impossible on the fiddle."

No two ways about it, Fogel just had to have a hammer dulcimer. Pete, who had a workshop in back of the Prism, let him use the space to build his own instrument. In three days, working with a version of Sam Rizzetta's plans, Rick had built his first dulcimer. "I was using Pete's space and wanted to get out of his way," he explains.

Before long Fogel started performing on the streets of Georgetown, DC, earning about $10 per hour in tips through the summer of 1975. Out of this experience he discovered that people who stopped to listen and ask questions were as taken with the dulcimer as he was. They wanted one. Now. One day he even sold two instruments out from under himself as he played them.

Quicker than you could sing "fleece as white as snow," Fogel was building dulcimers for others—both finished instruments and kits. In the early days he owned no wood clamps, so he used river rocks to hold the pieces firm until the glue set. These early 12/11 dulcimers were beginner's instruments with pins on the side. "I was hoping to keep the design simple so anyone could make a dulcimer without a lot of tools," he says, "and I wanted to keep the cost down."

Performing on street corners forces a musician to improve in order to survive. Individuals want to buy your instrument and crowds want lively, fast tunes, and plenty of them. Busking was to Fogel the field in which he accumulated experience.

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Arranging that experience in musical order, he was on his way to becoming an expressive player and innovative luthier.

Much as he loved Virginia, Fogel had a desire to see primitive wilderness. In the late 1970s he drove to Seattle and spent some time exploring the Northwest. In Idaho he built himself dulcimer stands from lodgepole pine saplings and string. After about six months he pushed on to Alaska. There he canoed, and camped, and explored, and played music, and built dulcimers for two years before returning to the Chesapeake Bay area.

Most buskers travel by land: Fogel decided to busk by sea. Not canoe, but sailboat. He bought a 40-foot sailboat that he named Psi Star, and moored in the Potomac River. As he readied the boat, Rick continued to busk, once again in the streets of Georgetown. One day his dulcimer accidentally fell off the boat into the Chesapeake Bay. Rick rescued the instrument and swears that the dunking improved its tone. "Everybody loved that dulcimer," he muses as he recalls its incredibly sweet tone. "It was possibly the best 12/11 I ever built."

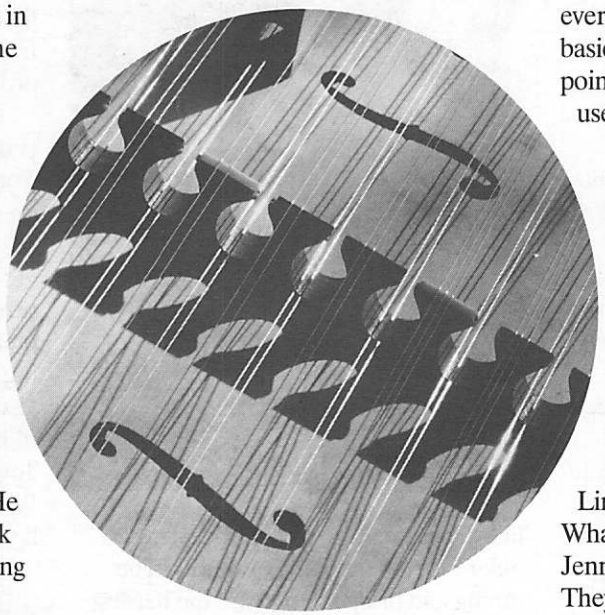
In 1981 Fogel met Jennie Linehan, a freelance photographer who was captivated by Rick and his dulcimer. He taught her to play. Two years later Rick and Jennie married and became busking partners. Aboard Psi Star they set sail through the Inter-Coastal Waterway. Their aim was to sail around Florida, through the Panama Canal, and up the West Coast to Alaska.

Calling themselves Whamdiddle, Fogel and Linehan played Celtic, Appalachian, classical, and Baroque in their hammer dulcimer duets. Audiences found their mixture deep and pleasing, and the couple had no difficulty making a living through their music. Playing as part of a duet influenced Fogel's musical development by teaching him to play backup, harmony, and counter melody: eventually, the experience would inspire him to build a bass dulcimer.

As they traveled up and down the waterways, the couple busked at busy spots. And always, Fogel sold hammer dulcimers. At one time he had 100 kits boxed and ready to ship out. If somebody wanted a finished hammer dulcimer, Rick would simply assemble a kit while traveling. Experiences kept accumulating.

Some experiences that we accumulate are the very ones we went searching for. More often the experiences that shape us are thrust upon us unawares. Such was the case when Fogel and Linehan sailed into St. Augustine, Florida, one day in order to repair Psi Star's engine.

St. Augustine possessed a high rate of tourism, historic charm, lovely weather, and a friendly community. Although street performances were illegal in St. Augustine, Fogel, Linehan, and fiddle player Alan Block helped establish street performance as a legitimate (and legal) art. Two years later Rick and Jennie's boat was still in harbor: they lived on it and played dulcimers for a living. Their daughter Elise was born there in 1985. Around that time Rick built himself a bigger dulcimer, giving his original instrument to a friend.



Three years later Rick, Jennie, and Elise finally left St. Augustine and moved to Seattle, leaving Psi Star in dry dock. By this time Fogel had been making a living playing and building hammer dulcimers for thirteen years. In addition to becoming known as a luthier and player with several cassette recordings to his credit, he was making his mark on the dulcimer world in another way: as the author of *Physics, Music Theory and the Hammer Dulcimer,* a pamphlet now in its fourth printing. If you're at a public library, type *hammer dulcimer* into the online catalog and chances are the library (or the greater library system) will have Fogel's pamphlet.

"I saw beauty in the way music theory and scales are based on the vibrations of one string," explains Fogel in regard to Physics. "Also, the hammer dulcimer is well suited to retune to the 'natural' scale instead of the equal-tempered one most everyone uses. I wanted to write down the basics of music theory from a scientist's point of view with the hammer dulcimer used for examples."

In order to help others build their own dulcimers, Fogel wrote another pamphlet: *Building a Hammered Dulcimer* (also in its fourth printing), which he published in 1979. His purpose was to document for others how he finished his kits without major tools. The pamphlet is included with the dulcimer kits that Fogel makes and sells.

After moving to Seattle, Fogel and Linehan worked to further establish Whamdiddle Dulcimer Company and Jennie's photography (JL Photography). They bought a house and built their own wood shop and darkroom. In his workshop, Rick has a humidity-controlled storage room where instrument pieces dry before construction, so that the finished instruments will have long-term stability.

Driven by his need for a bigger instrument with more dynamic range, Fogel no sooner set up his permanent workshop than he built himself a five-octave (5-O) Whamdiddle: it's the instrument he still performs and records with. In building a dulcimer Fogel has always given high consideration to tuning stability and playability. To achieve the latter, he takes into consideration not only the wood and construction and strings, but factors such as bridge heights, string

Continued on next page.

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angles, and whether the hammers are matched to the dulcimer and to the player. In each Whamdiddle he seeks a large dynamic range, balanced tone, and controlled sustain.

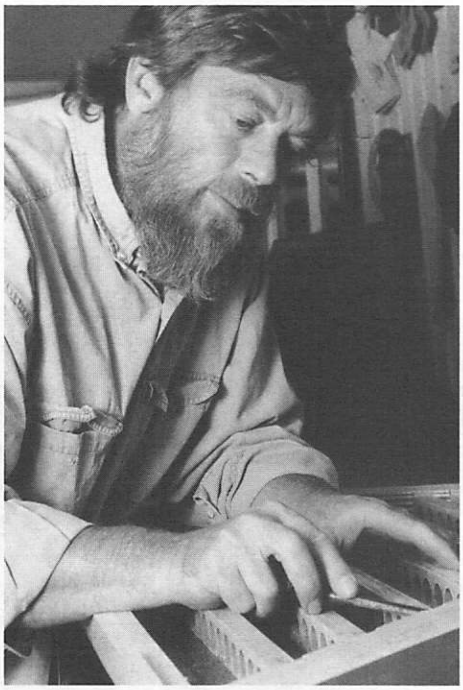
Each Whamdiddle is built with locking joints on the frame pieces and sealed on the inside with epoxy, so that changes in humidity won't affect tuning as much. Fogel places the upper part of the bass bridge so as to create playable notes on the right side of the bridge, tuned two octaves higher than the notes on the left side. On the soundboard of each Whamdiddle he places a tapping block to provide a strong percussive sound within easy reach. His movable interior braces are for "voicing" each instrument, much like the sound post of the violin family. In addition, he has designed ultra-light dampers for special playing effects.

The outside of the dulcimer keeps changing. Not its general look, which has remained true to its original strengths, but its finish. "I've tried oil, lacquer, water-based polyurethane," says Fogel, "and now I think varnish may be the best for beauty, protection and stability from changes in humidity."

Like other master luthiers, Fogel feels that each instrument is unique. He designs it and sets it up with the owner in mind. "My customers inspire me to make instruments that I might not make otherwise and that they might not be able to find anywhere else." Whamdiddle dulcimers are not sold through musical outlets, but exclusively through Fogel's workshop. Half of his orders are local, the other half shipped to different parts of the USA and abroad. The word about his dulcimers spreads through his performances, festival workshops, catalog, and word of mouth.

Performing, designing, and building, Fogel believes, are complementary activities, each enhancing the others. As a performer Rick stays very close to the needs of players, and as a designer/builder he can meet these needs and in turn push his own boundaries as a player. For Whamdiddle Dulcimer Company he has built, in addition to the 4-O and 5-O, a bass dulcimer (the design and instrument he's proudest of) and a soprano dulcimer. For years he has built and sold psalteries and bones as well, both being instruments he enjoys playing. "The psaltery is very portable to take camping," he says, "and the bones can play any music."

Recently Fogel has begun building a cimbalom and a 4-O santoor. He doesn't play either instrument, considering them "too much to learn." It's his passion for design and experience that drives him to build the cimbalom and santoor. "I really like experimenting with new designs for older instruments," he explains. "The tuning and bridge design are the hardest part," he adds, "and the dampers are also different."



Observing Rick play, it's easy to see that he loves what he does. Looking at the Whamdiddle catalog, it's equally easy to see that Linehan loves what she does. The beautiful 12-page black-and-white catalog is a result of her photography and design. The catalog's beauty and clear explanations help Fogel sell several dulcimers a year to people who have never seen or heard a Whamdiddle.

An entire page of the catalog is devoted to hammers: Fogel is very concerned with building the right hammer for the right player for the right dulcimer. "Hammers are the player's link with the dulcimer," he asserts. Each player has his or her own ideas about what kind of hammer is needed, of course, and Rick takes these ideas into consideration. For each pair of hammers, he considers the shape of the head, the shape of the handle, the balance and weight of the hammer, and the tension of the strings to be played. His most popular hammer is the two-sided one, offered with either a flat handle or a rounded handle that can be flipped with ease.

The portable Whamdiddle dulcimer stands also achieve their purpose of lightweight stability, easily carried. Fogel, who experimented with stands for years before he came up with the right design, says he got the idea from stands he saw in Michigan . . . but maybe he got it from those pine saplings and string in Idaho. Experience, arranged in economical order.

In 1992 the Whamdiddle Quintet (Fogel and Linehan, along with Greg Youmans on acoustic bass, Phil Marple on guitar, and Sheila Tasker on flute) released its first CD, *Through the Looking Glass,* recorded live. The album features Fogel's 5-O dulcimer through a pleasing mixture of cuts such as "Dancing Bear," "O'Keefe's Slide," Albeniz's "Leyenda," Ravel's "Bolero," and two of his own compositions, "Port Townsend Lament" and "Dulce." Recently the Whamdiddle Quintet has begun to work on a second CD.

Fogel's life as a musician and luthier includes teaching, both beginners and advanced students, adults and children (his youngest pupil is eight years old). Recently, as mentor to a talented 16-year-old student, Fogel was the recipient of a prize won by the student in a contest. As a teacher, Rick is gentle, patient, and encouraging. He emphasizes having fun, and he encourages performing. As a luthier, too, he's a teacher and is considering taking on an apprentice.

Today Fogel finds himself playing solo more than he used to, and performing in new and different situations, such as studio musician. He's playing in a wider variety of musical

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styles, and he has begun to travel around the country performing at festivals and teaching workshops.

A recognized designer, builder, teacher, and performer, Rick Fogel still takes time to busk at the busy Pike Street Market Place, keeping an eye and ear out for what people want to hear — still acquiring and accumulating experience, the basis of economical and musical order.

Rick Fogel can be reached at:
Whamdiddle Hammer Dulcimers
1916 Pike Place, #906
Seattle, WA 98101
Phone: 206-784-1764
E-mail: whamdid@scn.org

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Barbara Gregorich's most recent book is *Auto Racing Math: Activities for Grades 5-8* (Good Year , 1998). She is contemplating dunking her computer into Lake Michigan, to see if this improves the tone of her writing.

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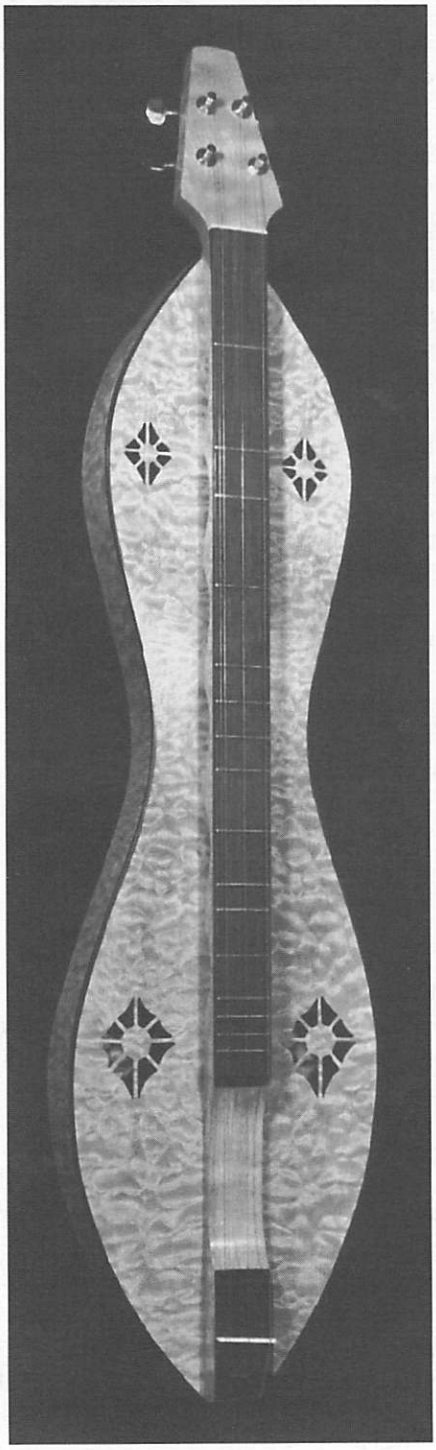

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Gloria Hays

by Cecilia Farran Murphy
Spring Green, Wisconsin

PHOTO BY MARY SHEEHAN

The whole world, it seemed, sweltered in the sun at Milwaukee's Irish Fest while Gloria on hammered dulcimer and I, accompanying on bodhran, looked out at a wonderful circle of smiling faces undaunted by the heat. In those faces I saw the magic that Gloria weaves into her music.

Her thirteen-year-old daughter, Brittany, had just danced a jig and encouraged small step dancers from the audience to join her and now, with grace and dignity, had walked through the audience with a huge basket bedecked with ribbons passing out small percussion instruments of all kinds to eager hands. I watch. Everyone joins in following Gloria's encouragement and steady leadership, "Here, join along. You can do it."

Gloria explains, "Music *is* magic. I want my audiences to have fun, to sing, to pick up an instrument and play along. We all have fun and we can all feel that magic."

It is, in part, the magic of music that fires this enthusiastic woman into a dynamic round of taking music to the people. There is no audience too small or too remote. Each week finds Gloria driving the length and breadth of the Midwest taking music to house concerts, festivals, workshops, and schools.

Music is her love and her home overflows with unusual musical instruments, but the hammered dulcimer is her first love. Gloria jokes, "I'm out to dulcimerize the world." She adds with a flashing grin, "I suppose a tin whistle would be easier, but I believe 'Have dulcimer, will travel.' It goes with me everywhere, and I travel a lot."

In 1990 with three children, then fourteen, twelve, and four, and her dulcimer, she and her husband embarked on a three-month tour of Norway, Germany, France, England, Wales, and Ireland. Gloria and her children performed in schools, community events, clubs, and as street musicians. A subsequent 1992 tour took them to Scotland, into folk clubs, retirement homes and festivals. "It was a wonderful experience for us all. The Scots have a rich appreciation of folk music that is wonderful to see," she says.

In 1993, she was invited by the Rumanian Secretary of State to perform at the International Dance Competition in Costinesti, Rumania. Later she traveled in the country, staying and playing in homes, using the language of music to communicate with people who had never seen an American.

"I love folk music," says Gloria. "It is the music of the people. Today it is trendy to call it World Music, to speak of a global musical village, but I've always loved it and sought to promote it. For six years I hosted a musical radio show on WORT in Madison. I was able to interview touring musicians from around the world, and to make them real and available to people in Wisconsin." In her enthusiasm for global music, she has not forgotten her roots and Gloria now hosts "Roots and Branches," a weekly two-hour radio broadcast in her own community in southwestern Wisconsin. Its mission: keep alive the down-home American regional music traditions.

In search of those traditions, Gloria recorded performers and sessions at the 1995 and 1996 Traditional Country Music Festival in Avoca, Iowa. "I was astounded by the virtuosity and sheer power and heart that I found in these grass-roots musicians," she says. While there, she entered and won the Mid-American Hammered Dulcimer competition. She modestly refers to it as if it were one of her lesser accomplishment. She returns yearly to this festival as a judge and continues to collect interviews and tunes from the "old timers."

Gloria views putting music in the hands of children as her most important job. "I find great joy in working with kids. I present hands-on workshops in schools across Wisconsin and beyond. I currently have a grant from the Wisconsin Sesquesentenial commission to work in my own local rural schools, exploring the trad-

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tions which helped form our state 150 years ago. This project brings together students with elders who tell stories and still carry on the old ways. I've worked as an artist-in-residence in The Very Special Arts Program encouraging kids with special needs to participate in percussion, movement and song. I've taught at the University of Wisconsin-Milwaukee College for Kids. Over several classes each child built, tuned and played their own mountain dulcimer. One of my other favorite projects was working with nine- to twelve-year-olds to produce an ethnic-oriented Madison radio project. The kids did the research on their family's heritage, performed, and conducted interviews on the air. It was a wonderful opportunity for cultural exchange. Kids love this sort of activity. All they need is encouragement and support to lay positive foundations for a lifetime."

And what does Gloria do in her personal time? She retreats to her home in a picturesque valley in the rolling hills of western Wisconsin. "I come home. I walk barefoot. I garden. I draw my energy from my family and the land. I am an herbalist in my spare time, having created lotions, oils, ointments and vinegars under the name IRIE Organics. I make music with my friends in a performance group, Béan Sídhe (Beyond She), which seeks to create a sense of community and spiritual growth using dance, movement, story, music, song and, of course, you guessed it...audience participation.

"I've laid down the tracks for my new album at home using a DAT recorder. I'll also do my next project, children's bedtime songs, right here, using my own children and recording in the comforts of our home. It's a great advantage to be able to find a quiet hour and run as many takes as I wish at my own speed. It's snowing out. The hills are quiet. I'm in front of the wood stove. You can't beat that kind of setting for creating warmth of heart in your music."

Discography

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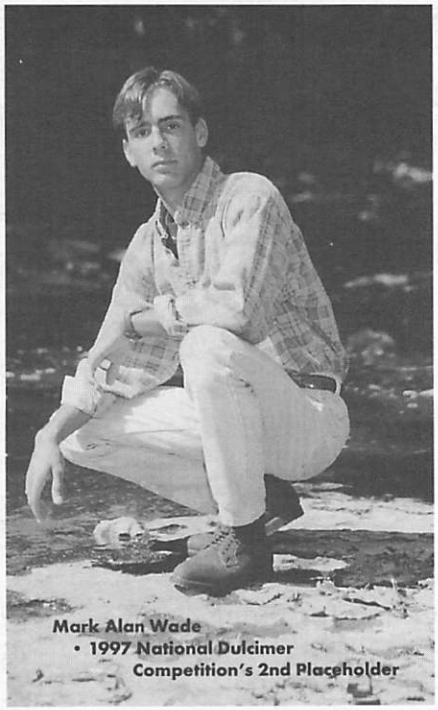
If you are interested in obtaining her albums or if you would like to submit you own album for radio air play contact Gloria at Route 2, Soldiers Grove, WI 54655. 608/536-3616 or 800/998-4743. Email: irie@mwt.net.

Cecila Farran Murphy is the founder of the Milwaukee Irish Fest Summer School. As a musician she plays with the band Cill Dara and sings with Gloria in Bean Sidhe. She leads workshops, lectures and study tours to Ireland. Her gift gallery, 43/90 North Earth, makes ancient Earth lore available through books, music and gifts.



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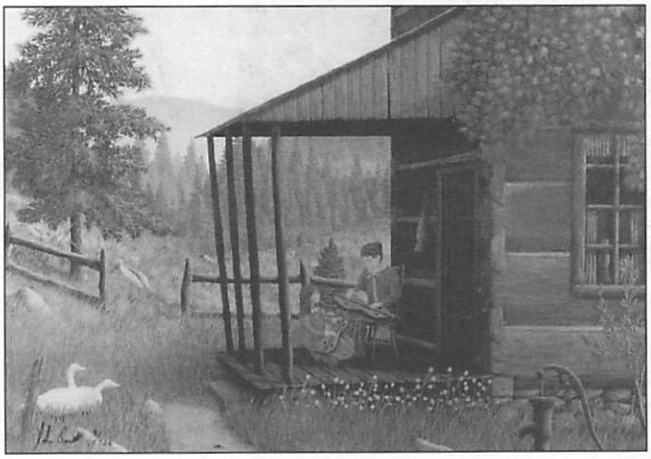

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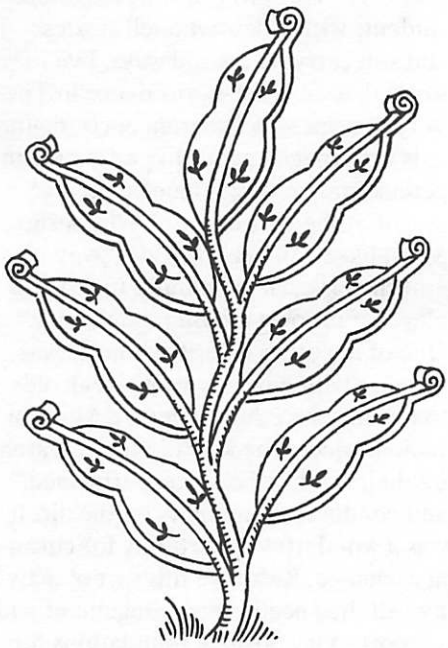
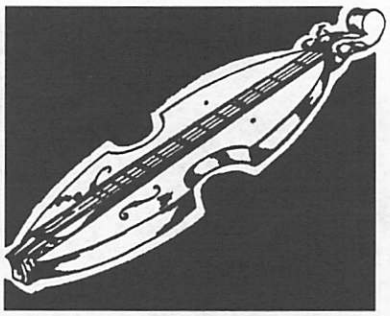
See the feature story on Gloria in this issue





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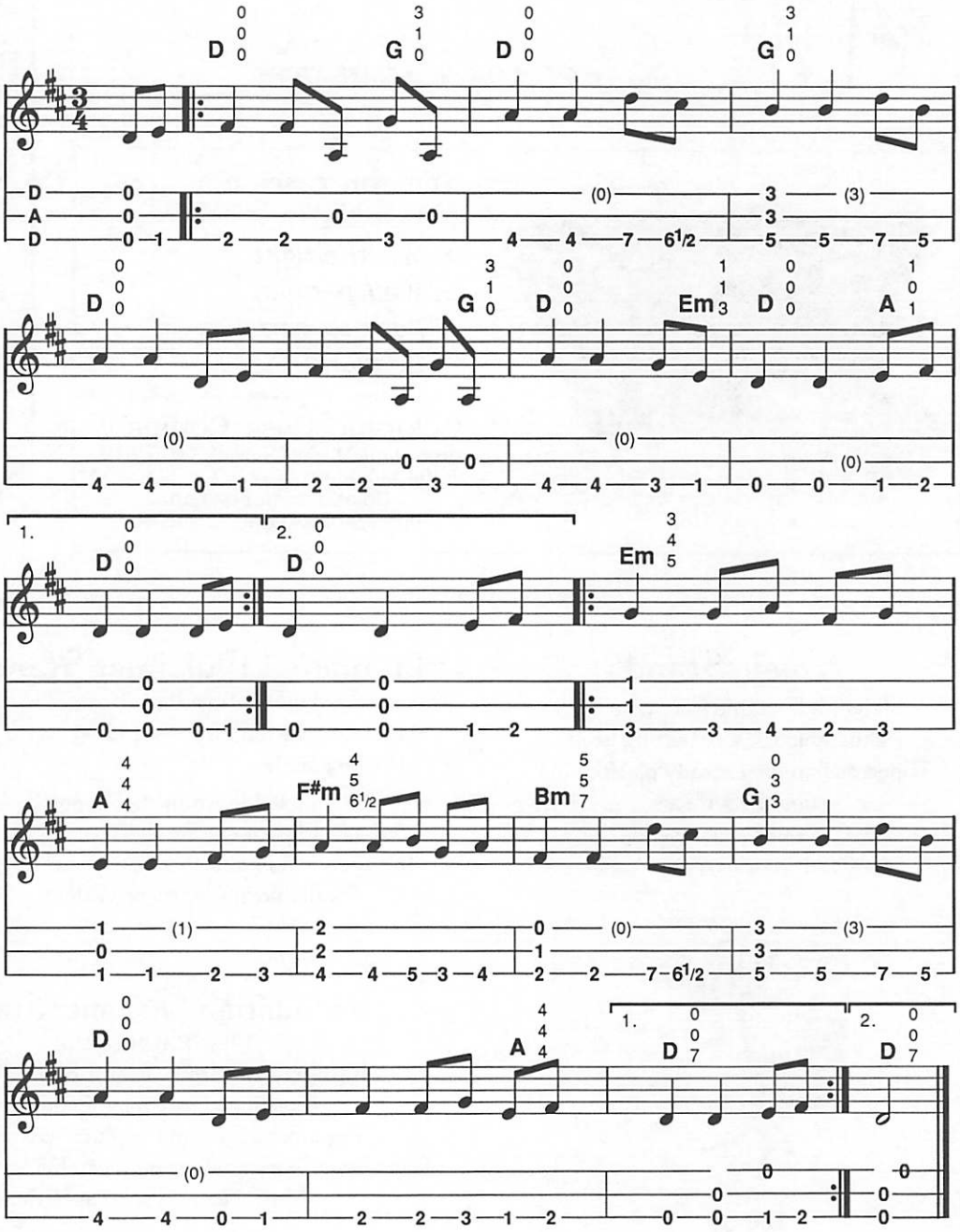

I play solo and with the Bristol Shantymen (maritime dulcimer?). I love most roots music, especially English, Anglo-American and Eastern European folk songs, ballads and tunes. English mountain dulcimer players used to be rather an endangered species, but there is now a growing interest and support network, thanks to the Nonsuch Dulcimer club (see DPN Vol. 23, No. 3).

This is the version I played on my *Hourglass* tape. The tune comes from a manuscript book compiled by Michael Turner, a bootmaker, parish clerk, and fiddler from Warnham, Sussex, in South-East England in the mid-nineteenth century. I recently discovered that it is well known (as an untitled mazurka) to traditional musicians in northern France.

John Shaw
43 Station Road
Kingswood, Bristol BS15
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England

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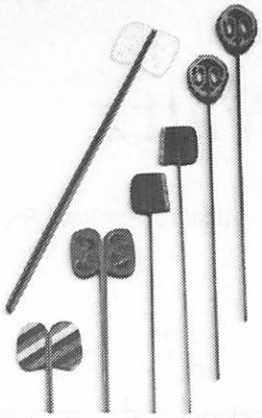

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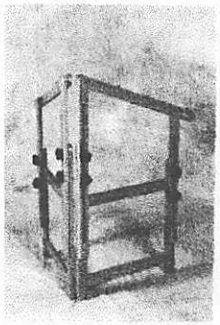

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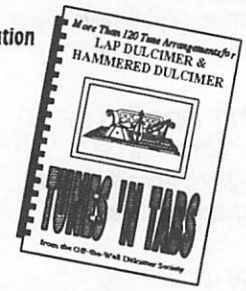

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Tripping Down Memory Lane

Part Two

By Jan Crum

The responses have been just great! Here are some more intriguing initial encounters with our delightful dulcimers!

Weaverville, North Carolina's **Robin Leguillow** writes: "My sister-in-law and I were roaming around Larimer Square in Denver, Colorado, when a serious rainstorm hit. We ducked into the nearest store, which turned out to be one of those "gifte shoppe" type stores. The only other person in the store was the guy behind the counter. After he realized we were not shopping, he turned to this weird-looking box on the counter and started hitting its strings with tiny sticks. I was lost in enchantment, and though the storm only lasted 15 minutes or so, we were there for almost two hours, talking to him and listening to the lovely sounds coming out of that funny box.

"I've always been interested in music, and often attended musical gatherings, where frequently people would ask me if I played an instrument. My reply was always, 'No, I'm practically a professional music appreciator, but not a musician but if I ever did take up an instrument, it would be a hammered dulcimer.' Eleven years after hearing that first dulcimer, I attended a festival in Michigan, and got up the nerve to try one. Bought it immediately! I've been playing for three years now, have my second dulcimer on order, and my only regret is those eleven wasted years!

Charles Bostian, of the band Simple Gifts of the Blue Ridge, shares, "I think my poem expresses how a lot of hammered dulcimer players feel about their instruments. It is based on the supposed Irish legend which says that there are a small number of people who, the first time they hear an instrument, it is calling out their name and they never, ever, escape from it. That happened to me in 1979, and many other hammered dulcimer players can tell a similar story. After reading my poem, maybe someone will be inspired to write a tune for it!

Magical Trapezoid
by Charles W. Bostian

Magical trapezoid with countless strings
To some who hear you, you call out their names.
Shimmering bell sounds ring through their souls.
They never escape them, wherever they go.
First child of the harp at the dawn of all things,
You're there in the Bible, in Daniel and Kings.
You're played by the angels in paintings on walls,
Drawn there by painters whose names you call.

Crystal bells in the sunset of a moist spring day.
Soft ring of a lute string not too far away.
Add notes of piano, harpsichord, and harp
The sweetest of each to your sound gives a part.

Sometimes you go solo, take melody, a song.
Sometimes you make triads, arpeggios strong.
Sometimes you lead the band at a dance.
But the person who brought you didn't get there by chance.

Guitars and violins one buys and puts away.
None leave the dulcimer in a closet to stay.
Those in your power can't leave you alone,
For once they have heard you, their music you own.

After you've called them other instruments won't do.
Hammered dulcimer, they're enchanted by you.
They seek you out, wherever you resound.
Can't rest 'til their own new dulcimer is found.

Then they practice unceasingly, bent on your will.
They can't leave you alone, the call is too real.
You'll send them to places where they've never been.
To call out new names, start the cycle again.

It will look like a concert, but it's more than that.
You're really not there to draw coins to a hat.
You're waiting to call those marked from their birth,
To be dulcimer players while here on the earth.

Most people who listen will go on their way.
Unaware of your power they just hear you play.
But we whom you summon are never the same
After that day when you first call our name.

Here's another captured by television. **Donell Meadows** of Morehead City, North Carolina admits to channel surfing! "There, sitting on a stage was a woman. The camera was over her right shoulder and she was playing a large trapezoid instrument with a pretty maple leaf in its soundhole. I stopped as my ears filled with the most beautiful music I'd even heard in my life. I stood, mesmerized until she was done. There was no applause when she finished, no announcer nothing! They went to a commercial and when that was done

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something totally different came on the screen. I had to hear whatever that was again, somehow, I just had to! I wrote to a friend who just happened to be a cymbalom lover and she explained it to me.

"I met my first dulcimer at the House of Musical Traditions, but was too shy to touch it... There I bought my first hammered dulcimer tape (*Traditional Music of the Future* by No Strings Attached). Upon hearing "Flying Cloud Reel" I knew I could not just listen—I would have to play!

"Four dulcimers later, I'm now playing in public, started a dulcimer club and festival and am having so much fun! I will always wonder who that mysterious dulcimist was, but she has my profound thanks!"

Lakeview, Oregon's **Eric Leffingwell**, sends his encounter account! "My interest in dulcimers was nil until about ten years ago. Until that time I had no idea what a mountain or hammered dulcimer was or sounded like. Anyway, I was desperately searching for a Christmas present for a granddaughter when I saw an ad for a mountain dulcimer kit. As time was running out, I made a frantic call to **Jerry Brown** of Music Makers Kits in Stillwater, Minnesota. He rushed the kit to me and I quickly assembled it. The sound coming from this little instrument was unbelievable!

"This led to purchasing tapes and learning more about dulcimers, both types. Very shortly after the completion of the kit, I was cranking out both hammered and mountain dulcimers! Soon I ventured into trying other instruments — banjos and fiddles.

"The book, *The Story of the Dulcimer* by Ralph Lee Smith encouraged me to experiment. This led to the dulcimers in a box, pictured in his article in May 1996 DPN. Liking the banjo sound, I thought a banjo dulcimer would be the way to go. I have completed this instrument! It has a six inch banjo head, a resonator and sounds very much like a banjo but not quite as harsh!

"I don't believe any amount of experimentation will improve the sweetness of the mountain dulcimer. I truly believe that when some of the Angels in Heaven hear the magical notes that flow from a dulcimer, they will trade in their harps for dulcimers!"

Thanks Robin, Charles, Donell and Eric for telling your tales. Anyone want to take Charles up on his challenge for a tune for Magical Trapezoid?! Next time we'll hear from a rug weaver, carpentry teacher, Renaissance festival fan and a teenager lookin' for love.

To contribute to this series, write to Janet Crum, 3 Washington Avenue, Titusville, NJ 08560.

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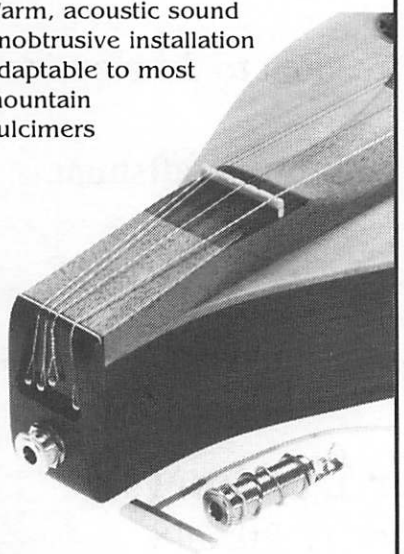

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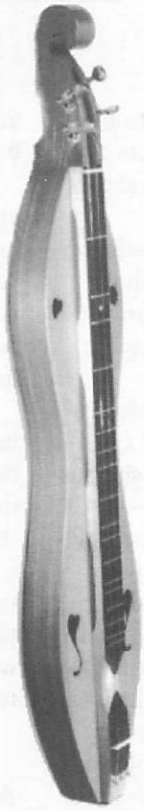

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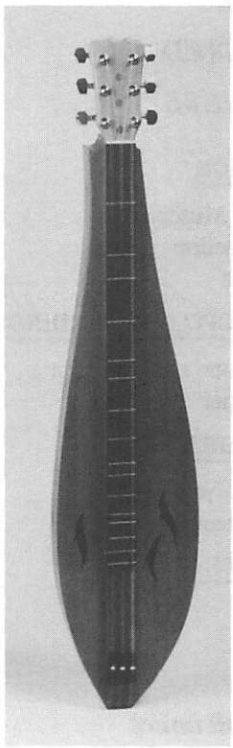

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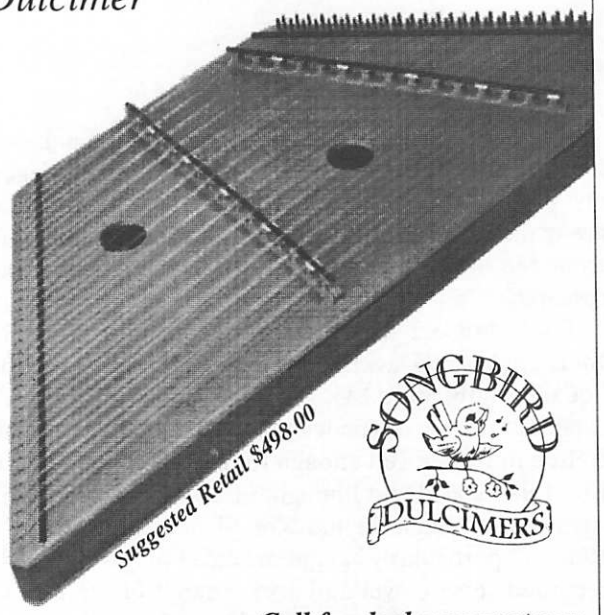

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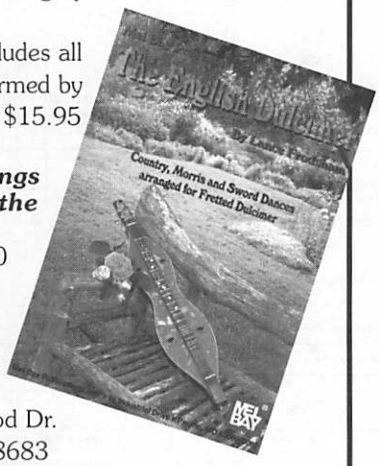

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Hammered Dulcimer

Linda Lowe Thompson

Putting the Pieces Together

How do I take tunes and make a truly original arrangement? I probably don't, ever, do anything truly original. I just put together things I've learned from other musicians in a way that's unique. Remember the old axiom: if you steal from one source, it's plagiarism; if you steal from many, it's research.

For instance, I got the mountain dulcimer book, *Swing 9 Yards of Calico* (David Schnaufer, Delcimore, 9 Music Square South, Suite 135, Nashville, TN 37203) when it first came out. Those of you who know me know that I can't play fretted dulcimer well enough to play those arrangements. But, I like David and I bought his book and tape. Once I sight-read through the tunes on piano. "Santa Anna's Retreat" particularly caught my ear. I played David's recorded version over and over. Then, I just left it to rattle around in my head for a while. The only thing I knew was that I'd like to make an arrangement of it. I call this process "simmering in the subconscious."

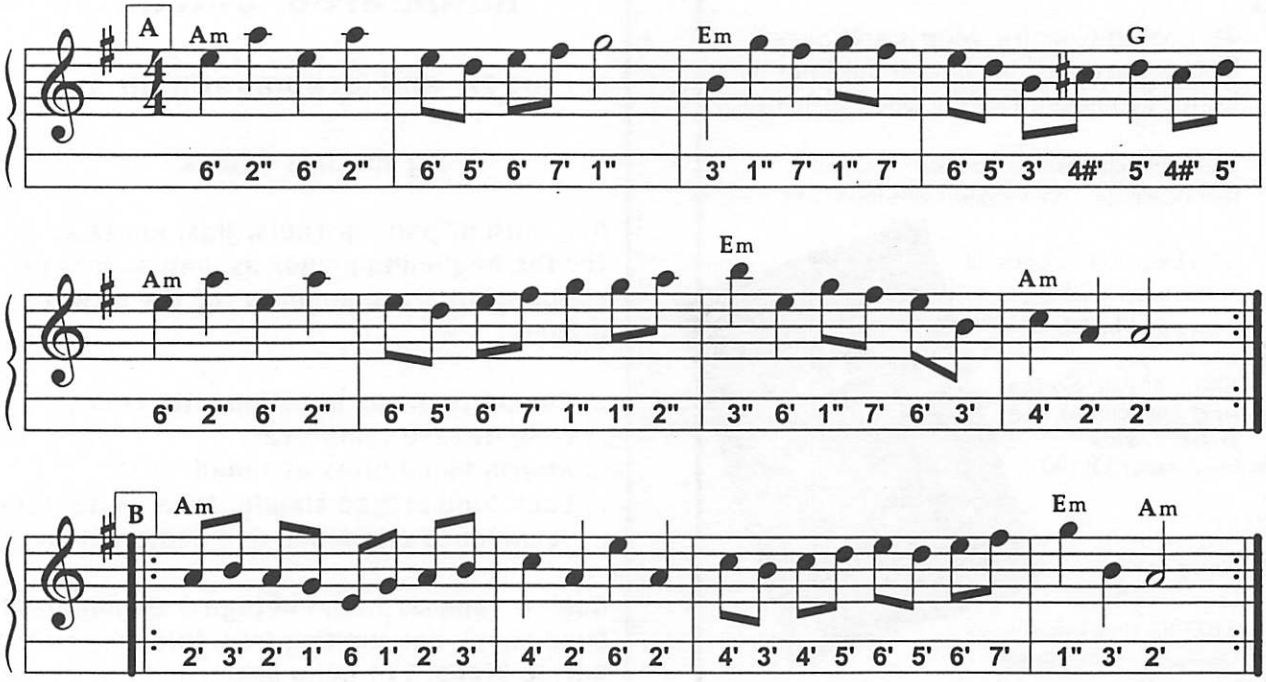
A few days later, these ideas came to me in the shower. Most ideas seem to "appear" when I'm vacuuming, showering, or driving in light traffic.

Here's what I came up with. For one thing, I made it more "regular"—eight measures of both A and B, played through twice. Did I do that because I wanted to stretch it a little longer? Because I play lots of dance tunes and "hear" tunes that way? I don't know. As you can see, my arrangement doesn't have all that many "licks" in it. It goes quickly and this is what sounded right to me. Taking out notes is as much an arrangement choice as adding them. That lick in measures 11 and 12 of A is a two-against-three thing I picked up from Dana Hamilton. I think he picked it up from John McCutcheon. I don't know whether it was original with John or from whom he learned it. It should have been notated with half-note triplets, but I couldn't figure out how to do the standard notation across the bar line.

This arrangement doesn't have much of an ending because I usually swing on into some other tune at that point. I'll leave that to you.

Questions, requests, suggestions? 631 Hillyer High Road, Anniston, AL 36207; 205/240-9070, fax: 205/240-9077; llt@internettport.net. Remember to get behind as early in the day as possible. It'll give you more time to catch up.

Santa Anna's Retreat



Traditional tune learned from David Schnaufer's book *Swing 9 Yards of Calico.* Used with permission.

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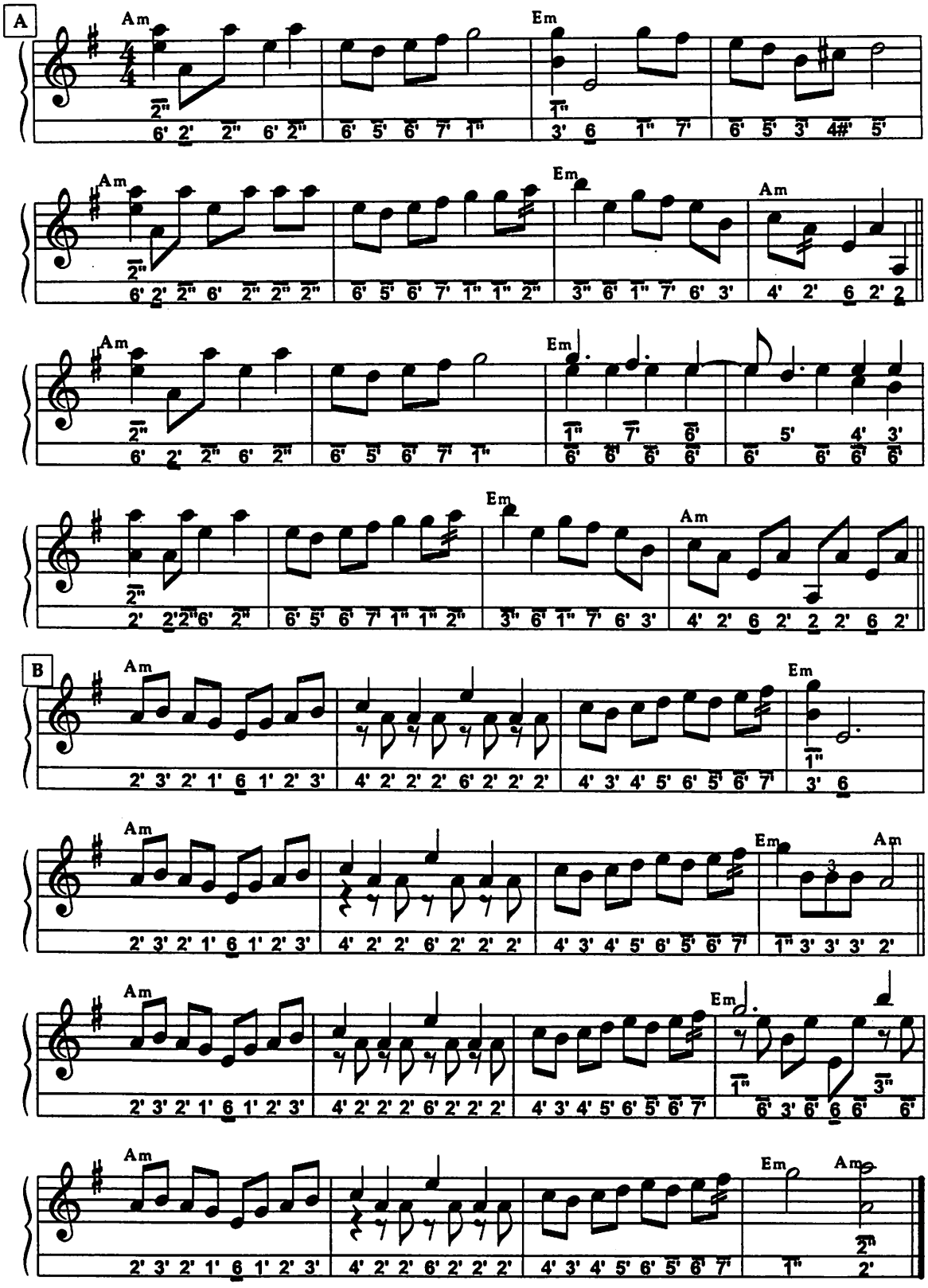

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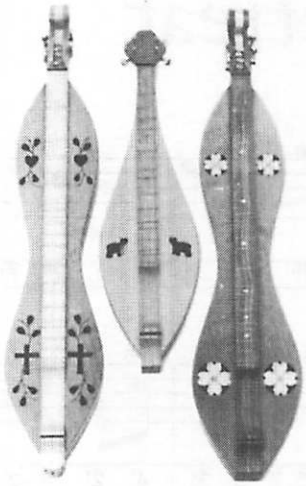

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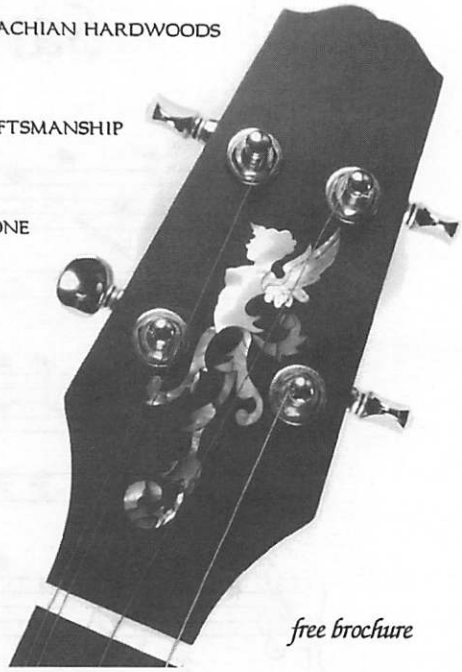

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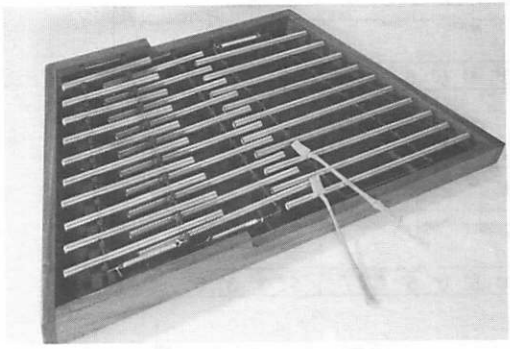

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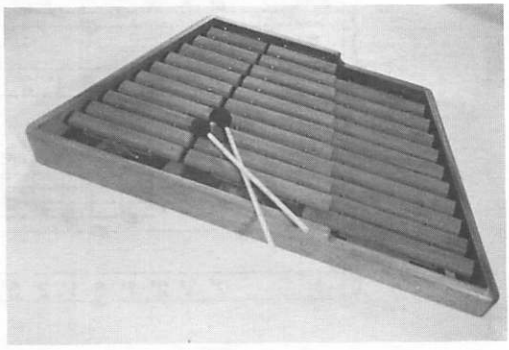

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Dulcimers in Cyberspace

Tull Glazener

Hello, cyber surfers! It's spring again here in the northern hemisphere, meaning the festival season will soon be in full swing. In order to help you find where the "action is," here are a few web sites that may come in handy.

Dulcimer Clubs on the Web

There are a number of dulcimer clubs who now have a presence on the web. Most of these home pages tell a little something about the club (where they are located, how often they meet, what the general format of the meetings are, and special events, etc.) Lots of them also have pictures of some of the gatherings, and a couple even have sound files you can download! You'll also find links to other interesting sites. Here are a few that readers have sent in recently:

Paul Pyle Dulcimer Association, located in Tullahoma,TN. Check them out at http://edge.edge.net/~brust.

Davy Crockett Dulcimer Society, located in Crockett, TX. You can get in touch with them at http://www.intrastar.net/~tmason/hcda.htm.

North Georgia Foothills Dulcimer Association, comprises a number of chapters in and around the greater Atlanta, GA area. Visit their site at http://www.mindspring.com/~oneway/ngfda/index.html.

South Suburban Dulcimer and Folk Music Society, meets in Park Forest, IL (south side of Chicago). You can check out the details at http://members.tripod.com/~Folkgal/ir00006b.htm.

Cedar Creek Hammer'N'Strum located near Ft. Wayne, Indiana. Has a site that includes a section for dulcimer tab. Check it out at http://www.tk7.net/ddenhart/CdrCrk.htm.

(Not just) Another Digital Tradition Web Page

I've mentioned the "Digital Tradition" in this column a number of times, mostly because its URL keeps changing. This time, I'll mention a "mirror" site that has some unique features. In addition to the standard data base of over 5,000 folk songs, complete with lyrics, and in many cases a "sound file," this site also lets you download the tune in standard music notation in a myriad of formats (ABC, SongWright, PostScript, DVI, or MusicTeX), and audio files in MPEG format. But the most amazing thing of all is its automatic generation of mountain dulcimer tab (melody line only), and notation for pennywhistle. It's the brainchild of Erich Rickheit (rickheit@numachi.com). Connect to this site at http://underground.liquid.com/dtrad/.

Cyber Hymnal

A new song data base containing over 1,000 Christian hymns and Gospel songs from many denominations has been created. You'll find lyrics, sound, background information, photos, links, and downloadable MIDI files. You can connect to this resource at http://tch.simplenet.com/Default.htm.

Can we talk?

There is a new chat room that has been set up specifically for on-line discussion of all things dulcimer, or any other folk instrument. This one requires no special software (e.g. IRC Relay Chat), just a Java-enabled browser (e.g. the most current versions of Netscape and/or Internet Explorer, etc.). Maintained by "Strumelia Harmonia" (herbalcandy@worldnet.att.net), this chat room can be accessed at http://www.tri-millenia.net/herbalcandy/DulcimerChat.htm. It is available anytime, but you might want to let some of your cyber buddies know ahead of time when to meet you there.

Personal Home Pages

There are several new personal home pages from the dulcimer world that might interest you. **Steven K. Smith,** a noted dulcimer player from central Ohio, has been sharing his mountain dulcimer music at festivals since the early 80's. His web site includes ordering information for his recordings and books, his festival schedule, and a wonderful section entitled "The Virtual Classroom," which offers on-line workshops on various topics. (Check out the section entitled "Mountain Dulcimer Blues," sessions One and Two). Drop by his site at http://www.infinet.com/~sksmith.

Matthew Kyle Penn Boris, known in the cyber dulcimer world as "Penn" or "Boris," is the creator of the "Cult of the Revived Dulcimer" web page. It includes a section entitled "Heresies of the Mountain Dulcimer" (which promises a schematic for an electric fretless dulcimer), and discussions of various other "cutting edge" techniques for playing the mountain dulcimer. There is also a tablature section and links to other sites. Connect to this site at http://weber.u.washington.edu/~mkpb/dulchm.html.

Cliff Moses, a noted hammered dulcimer player and teacher from San Antonio, TX, is best known for his ability to reproduce faithfully the sound of Irish traditional music on the instrument. In addition to information about recordings and workshop schedules, Cliff's site includes some well thought out and thorough instruction pages on "Ornamentation for Playing Irish Music on the Hammered Dulcimer" and "Improving Musicality by Practicing without Looking." Check out this wonderful resource at http://www.geocities.com/athens/delphi/4388.

As always, keep in touch, and keep sending in your favorite internet resources to share with other DPN readers. You can also send along any comments, suggestions, questions, or answers to DPN (dpn@dpnews.com) or Tull Glazener (tull@falcon.iupui.edu). See you around the 'net!

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Eurotunes

by David T. Moore

"John Barleycorn" and Chords in D-A-C

In this issue we once again explore a bit of the D-A-C tuning with a traditional British ballad, "John Barleycorn."

"John Barleycorn" was one of the first British ballads I learned when I "discovered" folk music thirty years ago this summer. At the time I was taken with the clever allegory of the life of barley from seed to drink. The lyric was supplemented by a strong melody that made it fun to sing. Over the years "John Barleycorn" reappeared several times. Once, when I was first learning to play the instrument, a dulcimer teacher had me tab out versions of it in all seven modes! Over the years I have found many recorded versions of this ballad including ones by the British groups Steeleye Span and Traffic. Interestingly, however, I have not heard a version from the Appalachians. The version presented here is a composite closely based on the version my wife and I perform. We play the melody and often just use the chords to accompany our singing of the verses.

John Barleycorn

There were three men come out of the West,
their fortunes for to find.
And these three men made a solemn vow:
John Barleycorn must die.
They Plowed, they sowed, they harrowed him in,
threw clods upon his head.
And these three men made a solemn vow:
John Barleycorn was dead.

Then they let him lie for a very long time,
'til the rains from heaven did fall.
And little Sir John sprang up his head
and so amazed them all.
And they let him lie 'til the Midsummer's come
and he looked both pale and wan.
For little Sir John's grown a long, long beard
and so become a man.

Then they hired men with the scythes so sharp
to cut him off at the knee.
Then they rolled him and tied him by the waist
and served him barbarously.
Then they hired men with the sharp pitchforks
to prick him to the heart;
And the loader he has served him worse than that
for he's bound him into the cart.

They rolled him around and around in the field
'til they came unto a barn.
Then these three men made a solemn vow
on poor John Barleycorn.
Then they hired men with the crotch tree sticks
to cut him skin from the bone
And the miller he has served him worse than that
for he's ground him between two stones.

It's little Sir John in the nut brown bowl
and the brandy in the glass,
It's little Sir John in the nut brown bowl
proved the stronger man at last.
For the hunts man he can't hunt the fox
nor loudly blow his horn;
And the tinker he can't mend kettle or pot
without a little of Barleycorn.

"John Barleycorn" is arranged for a *Chord-Melody* style of playing, meaning the chords and melody are combined in the song. While the D-A-C tuning is often used for playing minor key melodies with drones, it is also an extremely versatile chordal tuning. It is also effective for pieces that modulate between major and minor chords to support a minor key melody. In another article we'll explore the D-A-C tuning for playing jazz and swing chords. We'll meet again in the fall.

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John Barleycorn

Traditonal English Ballad
Arranged by David T. Moore

D-A-c (1-5-♭7)

C Dm Dm
There were three___ men come___ out of the West, Their

C Dm Am Dm C Dm
for - tunes___ for to find. And these three___ men made a

F Dm C Dm Am Dm
so - lemn vow: John Bar - ley – corn must die. They

F Dm Dm F G
Plowed, they___ sowed, they har - rowed him in, Threw clods u - pon___ his___

A C Dm C Dm C Dm Am Dm
head. And these three_men made a so-lemn vow: John Bar-ley – corn was dead.

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Mountain Dulcimer Tales & Traditions

by Ralph Lee Smith

George H. Kelly with dulcimer that has passed down in his family.

A Remarkable Dulcimer

These are exciting days for persons who love the dulcimer's history. Hardly a month goes by that doesn't bring some new piece of evidence to light, that stretches our knowledge and sometimes our theories. For example, take a look at these pictures and drawings that were sent to me by DPN reader Joel Whittemore of Livingston, Texas. All I can say is, this is another "first" for me!

How the Dulcimer Was Found

Joel says that last spring, a parishioner of Central Baptist Church in Livingston brought a newly-acquired dulcimer to Joel Salazar, the church's Minister of Music, asking him how to play it. Rev. Salazar responded by setting up a dulcimer class. Joel Whittemore and his wife, Carolyn, offered to be resource people. In September, two dozen dulcimer students, most of them with recently assembled McSpadden kit dulcimers, began the class. It has been a happy success, and is continuing under the name, The Sweet Strings.

In December, Rev. Salazar played a McSpadden Sweet Song dulcimer as part of a music program at a Christmas party of the local chapter of the National Association of Retired Federal Employees. After the performance, a man named George H. Kelly came up to Rev. Salazar and said that he had a similar instrument in his closet that had been handed down in his family, and that until that evening he did not know what it was. The next morning George brought it to the church. Rev. Salazar promptly called Joel and Carolyn Whittemore, urging them to hurry down and see something exciting! Now you can see it too.

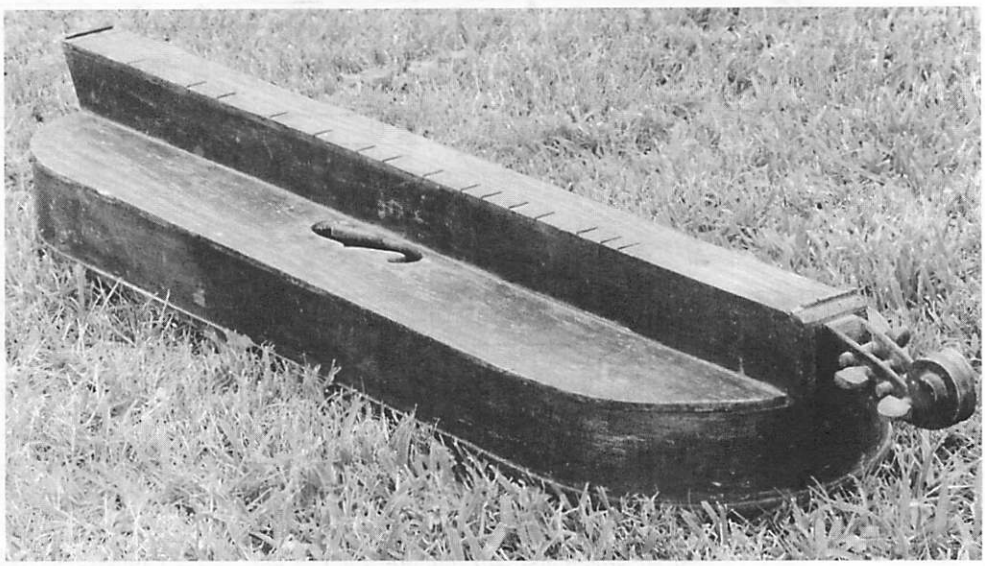
Features of the Instrument

This is a four-string instrument, with the strings anchored by a tin tail piece that is punched with four holes to accommodate the strings. In an immensely unusual feature, the peghead is to the right rather than the left as the instrument sits on a table or on the player's lap. The fretting is designed to produce the Ionian scale from the open string. The vibrating string length—the span of the strings from the nut to the bridge—is an exceptionally long 33-1/16 inches. The two-inch high fretboard is made of three pieces of wood.

Studying the Instrument

Joel, assisted by Carolyn, spent many hours securing the information and dimensions that appear in the drawings. The drawings were made by Clifford L. May, the church's treasurer and a member of The Sweet Strings. The drawings are not to scale but incorporate accurate measurements.

Tools used to study the dulcimer, Joel says, "included a string of ten miniature clear Christmas tree lights stuffed down one sound hole and a two-inch round convex mirror (ninety-seven cents at the automotive department in Wal-Mart) attached to a pencil with duct tape in the other sound hole, allowing some visual inspection of the inside. The particulars for the end brac-



The dulcimer. Note that peghead is to the right.

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ing were guessed from the nails, not from visual inspection. The view was blocked by the cross brace. The interior wood block at the end was probably made of stock one-half inch high. The ends seem to have been steamed. Did the item that the ends were formed around, such as a machinery pulley, determine the width of the instrument?"

A Family Heritage

The dulcimer has been passed down through George Kelly's family, which can trace its lineage back to the eighteenth century, and which has associations that extend back to Tennessee, North Carolina, and Mississippi. The earliest known owner was Benjamin Franklin Kelly, Sr., who was born in Franklin County, south central Tennessee, in 1823, and died in Winston County, east central Mississippi, in 1900.

Benjamin's grandfather, William S. Kelly, was born in Ireland in 1739 and died in Franklin County, Tennessee in 1824. His son—Benjamin's father—was born in Wake County, North Carolina (where present-day Raleigh is situated), in 1783, and died in Winston County, Mississippi in 1868.

When Benjamin Franklin Kelly, Sr. died, the instrument passed to his son, George Martin Columbus Kelly, then to his son, Hugh Kelly, then to Hugh's sister, Angie Myra Kelly Slover, and, upon her death in December 1996, to George H. Kelly, the present owner.

A Fascinating Letter

In 1969, Stella Kelly Crocker (1898–1992), who was then living in Oklahoma, and who was an older sister of Angie Myra Kelly Slover, wrote a letter to Angie, then living in Liberty, Texas, in which Stella set down some family reminiscences. It included the following paragraph:

Another thing I remember and I couldn't have been more than two or three years old—is that Mama would give square dances in our parlor. Two or three fiddlers, a guitar or actually what Papa called a zitaphone (I think). Mama would always furnish the rhythm by beating something like long straws on one of the instruments. I can't remember which one. She would let me sit on the floor and hold onto her skirt while she made music with the fiddlers by beating the straw things. I don't know what they were but at any dance they would insist that mama help with the music. She also danced with some wide swirling skirts. I thought she was very pretty.

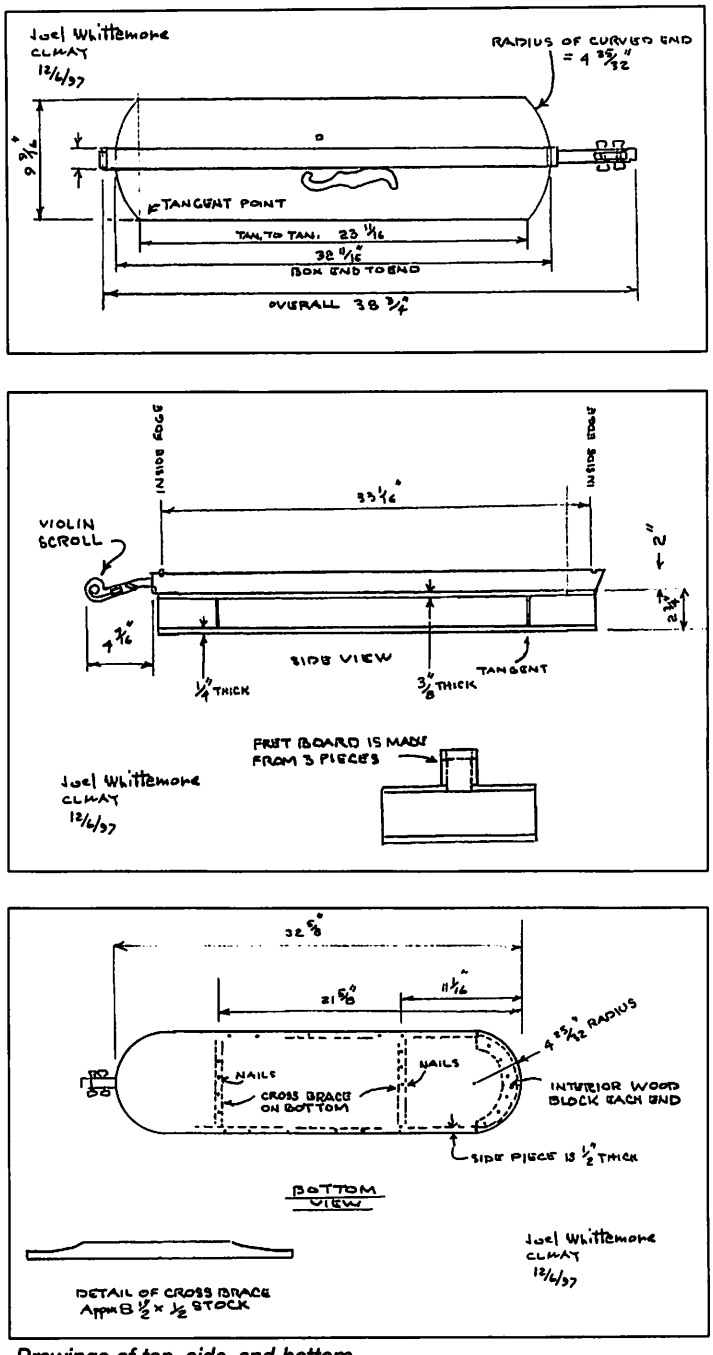
George Kelly says, "We believe that the instrument played by Stella's mother, Mollie Catherine Addison Kelly, was probably this dulcimer being strummed by a turkey quill."

Possible Tennessee Lineage

It seems likely that this instrument bears some sort of family relationship to a group of large, box-like, straight-sided dulcimers without pegheads, which were produced in the second half of the nineteenth century in south central Tennessee. Of six such instruments illustrated in L. Allen Smith's *Catalog of Pre-Revival Appalachian Dulcimers* (University of Missouri Press, 1983), five were owned or made in the area of Perry and Lawrence County in south central Tennessee, a short distance to the west of Franklin County, where Benjamin Franklin Kelly, Sr., was born. These instruments are sometimes called "Tennessee music boxes." Sandy Conatser of Nashville, Tennessee, has been doing research on this type of instrument for several years, and has located some thirty-five to forty of them. I hope and trust that someday we will all be able to read the results of her research!

Special Thanks

Special thanks to George Kelly, Joel and Carolyn Whittemore, Rev. Joel Salazar, and Clifford and Gladys May, for the roles that each played in making it possible for all of us to see and learn about this fascinating dulcimer.



Drawings of top, side, and bottom.

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Lois's Classes & Performances:

At music events and dulcimer gatherings throughout the country, Lois presents her music in spirited performances and in well-designed and innovative dulcimer playing classes. With encouragement, humor and musical fun as the keynotes, Lois's has classes for all the different playing levels, ranging from her "No Experience Necessary" class with her original strumming methods for beginners, to the mastery of music styles like Celtic, Cajun, old-time fiddle tunes, and the multicultural music of the "American Melting Pot." Having learned her music direct from musicians within these various cultures, Lois's classes impart traditional authenticity as well as repertoire and techniques to her students. Contact Lois direct at the address below for bookings.

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—Neal Walters, Dulcimer Players News

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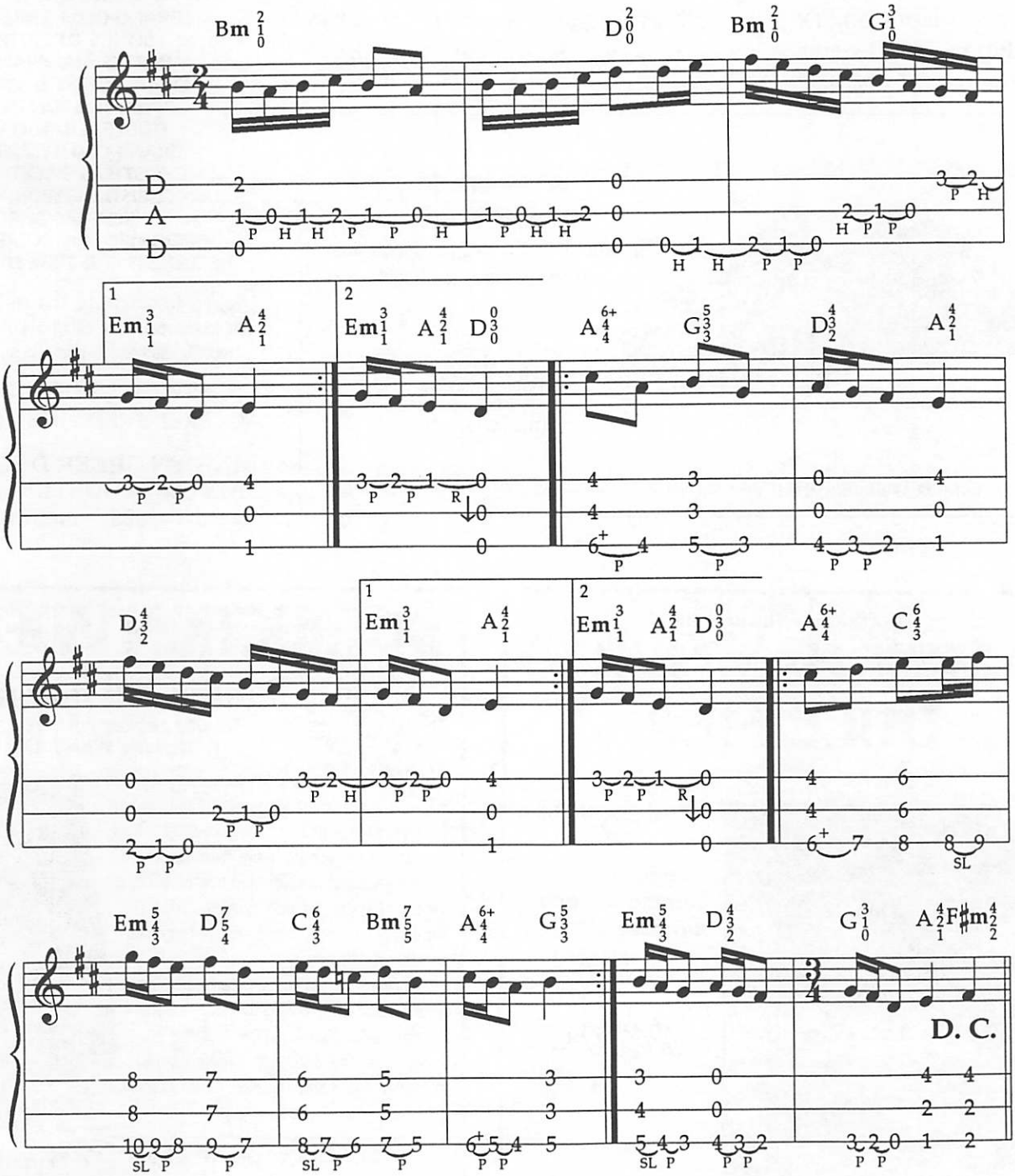

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Neal Hellman has written, arranged, and recorded a lot of music for mountain dulcimer players. He has long been a resource in our community. His latest book for Mel Bay Publications is *The Music of the Shakers for Mountain Dulcimer* which contains over thirty arrangements of Shaker dances and hymns in musical notation and dulcimer tablature.

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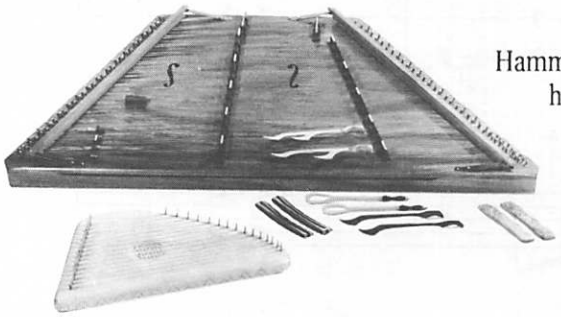

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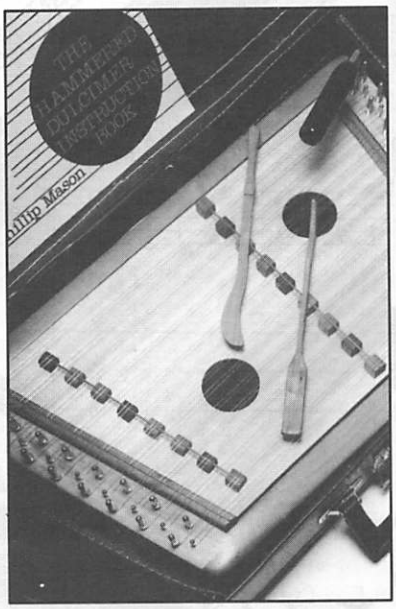

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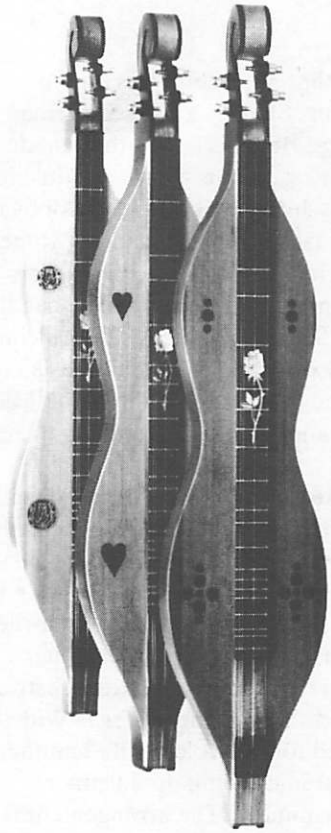

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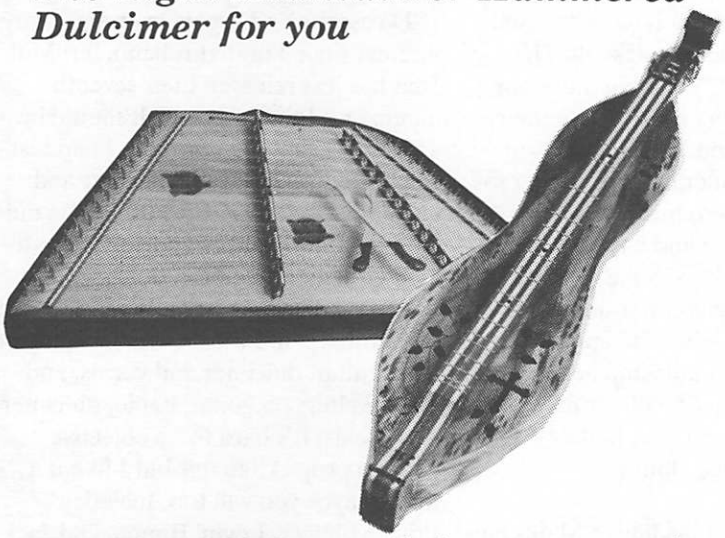

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What's New

by Neal Walters

Afternoon Shade • Judith Dunlore, SSS Recordings, P.O. Box 7962, Long Beach, CA 90807. 800-342-7464. (CD, cassette) • Judith describes her new CD as a relaxing and meditational blend of two popular sounds: traditional folk tunes played on the hammer dulcimer, enhanced by contemporary backgrounds created on modern digital synthesizers. This is dreamy music nicely played on dulcimer with very effective use of the synthesizer. Includes Southwind, Rose, Peeler Creek, Star of County Down, Road to Lisdoonvarna, Minuet, and Riddle Song.

Celtic Feast II • Claire and Tom Lindem, 6280 Vicksburg Rd., Rockford IL 61107. 815-399-7334/tjlindem@ aol.com. (CD, cassette) • Like Ceoltoiri, Claire and Tom Lindem feature both the harp and hammered dulcimer and are assisted by Kira Wilke on fiddle. Their new CD features a number of O'Carolan tunes mixed with other traditional Celtic material—primarily in medley format—and is a generous one hour in length. Kira Wilke's fiddling is a highlight. Includes Planxty Fanny Power/ Planxty Hugh O'Donnell, Squire Wood's Lamentation on the Refusal of His Halfpence/Merrily Kiss the Quaker, and Laird of Drum Blaire/Skye Boat Song.

Strum Along With Joy • Joyce Ochs, Joyful Music, 7806 McCarthy Lane, Louisville, KY 40222. 502-426-7969/ acorns02@aol.com. (book) • Joyce is a music teacher with an undergraduate degree in music and a Master's in Music Education. Her new book, subtitled *Lap Dulcimer Lessons for the Beginner, Book One DAD Tuning,* is designed to be a self-instruction book specifically for the student with little or no music training. Her goal is to teach new dulcimer students in the same way that she would teach new musical concepts to children in the classroom. In fact, she tested her method on eight beginning dulcimer classes over a ten-month period and revised accordingly. So it is truly student tested. Topics range from basic tuning, strumming, and fingering to improvisation, with many stops in between. The book is easy to read and nicely laid out and should be of significant value to brand-new players.

Tunes We Thought We Knew • Foot in the Air String Band, 3830 Birnamwood Dr, Ashland, KY 41102 (cassette) • The Foot in the Air String Band, featuring Bob Toothman on hammered dulcimer, Stew Schneider on autoharp, Larry Woods on mandolin and guitar, Charlie Cook on guitar and Jim Miller on bass play old-time music. On this, their first release, they play a nice set of tunes including Ragtime Annie, Clarinet Polka, Star of the County Down, Soldier's Joy, Shepherd's Wife, and Over the Waterfall. A nice job by all concerned.

Hammered Dulcimer • Mecca Bodega, Fang Records, P.O. Box 652, New York, NY 10009. 718-768-8530. (CD, cassette) • Mecca Bodega consists of Paul Mueller on hammered dulcimer, drums and percussion; Marc Mueller on drums and percussion; Marlon Cherry on bass, guitars, vocals, and wood recorder; and Simon 7 on didjeridoo and shell. The album is sub-titled "Ethereal music for the soul featuring hammered dulcimer and hand percussion." The band itself has earned a considerable reputation for performing underground in the New York subway system and has sort of an industrial approach to sound, featuring lots of natural percussion sounds. The cover art is quite clever and appears to be exploring the relationship between pipe fittings, cylinder heads, crank shafts and dulcimer music. It's definitely different, but this is a nice album.

Maureen, Stella and the Boys • Maureen Sellers, 4708 Corydon Pike, New Albany, IN 47150. 812-945-9094. (cassette) • This first recording from Maureen Sellers is long overdue since many readers will recognize her from her teaching and festival. The album title refers to the various Appalachian dulcimers that Maureen plays on the recording. Stella is a Kurt Simerman dulcimer; Butch is a scheitholt made by Jerry Sides; Jerry is a baritone dulcimer made by Jerry Rockwell; and Bobby is a traditional instrument made by Robert Mize. The recording is a mix of standards and more unusual tunes that all get the Sellers treatment. The dulcimer is nicely recorded. The ten tunes include Angeline the Baker, In the Bleak Midwinter, and I Will Arise and Go to Jesus.

The Water Is Wide • Maddie MacNeil, Roots & Branches Music, PO Box 2164, Winchester, VA 22604. 540-678-1305/ dpn@dpnews.com. (Sheet Music) • For years, Maddie has shared her favorite songs in multi-instrument chamber music arrangements at various festivals and workshops. "The Water Is Wide" is arranged for two voices with hammered dulcimer and mountain dulcimer accompaniment. The arrangement is eight pages in length so a separate lead sheet is available for hammered dulcimer (two pages) to keep page-turning to a minimum.

Give Me Just a Little More Time • Mill Run Dulcimer Band, 3815 Kendale Rd., Annandale, VA 22003. 703-941-1071. (CD/cassette) • Forgive my proprietary interest since I'm in this band, but Mill Run has just released their seventh album and I thought you all should be among the first to know. The band just celebrated its 20th year together and currently consists of Kit Putnam on dulcimer, fiddle, psaltery and vocals; Kathleen Gotzmer on guitar, dulcimer, psaltery, bass and vocals; Woody Padgett on autoharp and vocals; Keith Young on bass, guitar, dulcimer and vocals; and Neal Walters on guitar, banjo, dulcimer and vocals. It's hard to be objective about a project like this but I like it a lot—maybe you will too. Includes: Prairie Flower, Lovin' Emma, Old Jack, Wild Geese, and Rhododendron Song.

What Did We Leave Behind? • Doofus, Doofus Music, 9507 Colesville Rd., Silver Spring, MD 20901-4821. 301-587-6652/nwalters@erols.com. (CD, cassette) • Doofus? Again,apolo-

gies, but I'm in this band too and we've just released our first album—be still my heart! Joining me (I play dulcimer, guitar, banjo, and sing) are my wife, Coleen Walters, on vocals and percussion, John Cerrigione on bass, and Heidi Cerrigione on autoharp, hammered dulcimer, and vocals. The seventy minutes of music includes Silver and Gold, I Think of You, You Are My Flower, Fair and Tender Ladies, and Maple Sugar.

Doofus Occasionals #1 and #2 • Doofus Music, 9507 Colesville Rd., Silver Spring, MD 20901-4821. 301-587-6652/ nwalters@erols.com. (books) • Bear with me for one more. Doofus Music has also just released two tune books—*Occasional #1* for lap dulcimer and *Occasional #2* for autoharp. Both contain 18 tunes, with musical notation and dulcimer tablature/autoharp chords as appropriate. *Occasional #1* for dulcimer features traditional songs and tunes including Abe's Retreat, The Blackest Crow, Calico, Camp Meeting on the 4th of July, Booth Shot Lincoln, Duck River, and The End of the Lane. *Occasional #2* for autoharp is focused on traditional Gospel favorites including Blessed Redeemer, Brighten the Corner Where You Are, Dwelling in Beulah Land, Higher Ground, How Beautiful Heaven Must Be, and How Can I Keep from Singing.

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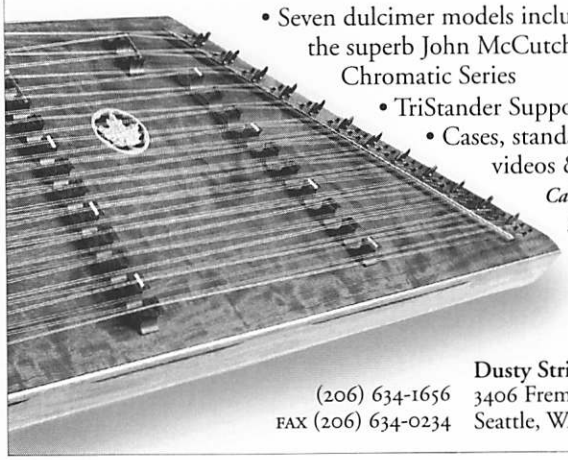

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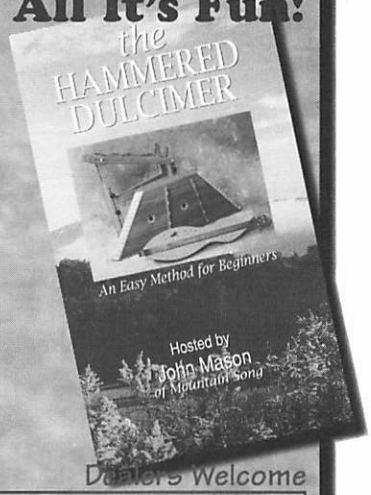

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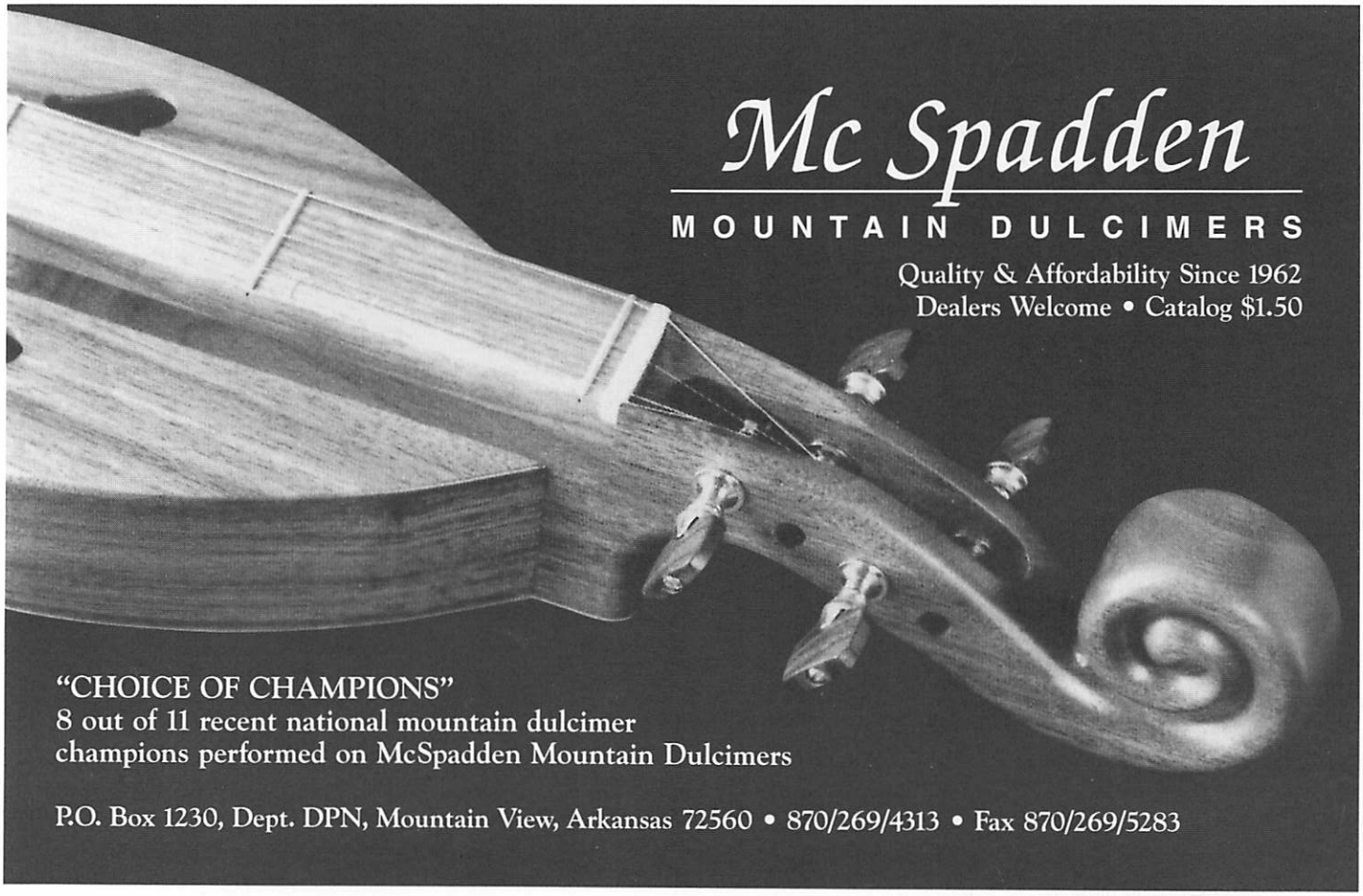
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